

American Art News

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FOREIGN ART FOR FAIR.

The U. S. Naval Collier "Jason," having on board many of the foreign art works for the Pan-Pacific Exposition, arrived at San Francisco from her last port, Bristol, England, via the Panama Canal on Monday last, and it is now hoped that the Fine Arts Department of the Exposition, which, up till now, has been in a woeful state of incompleteness, will be soon ready for the enjoyment of visitors.

From Joseph Pennell, who arrived with McClure Hamilton from London on the St. Louis, last Sunday in response to a cable message sent them by Director Trask, notifying them of their having been appointed on the Jury of Awards, to meet in San Francisco, May 3, and who is leaving with Mr. Hamilton for San Francisco, today, the ART NEWS is indebted for an interesting story of the collecting of art works for the "Jason" and her voyage. When the government placed the Jason, at the disposal of the Exposition authorities to bring over art works from foreign countries, she was at Constantinople. She then proceeded to Genoa where the Hungarian and Austrian art works were shipped and from there went to Marseilles, where she took on the French and Belgian art exhibits. The London Committee succeeded, in co-operation with the French Committee in securing a fine representation of Belgian art, and also a goodly number of pictures from the recent Exposition at Lyons, France, the Luxembourg and the Paris-American artists, all of which were placed on the Jason, at Marseilles. After calling at Barcelona the Jason went direct to Bristol, England, where she took on a very meagre representation of English pictures, together with a number of works by American artists resident in London, including Sargent, Pennell, McClure Hamilton and Bartlett, and most of the pictures shown at the Anglo-American Exhibition at Shepherd's Bush, London, last summer. Included in the English shipment from Bristol, is a most important collection of drawings by Whistler and among other works by Whistler, two portraits never before shown here, full-length presentments of Mrs. Huth and Mrs. Cobden Sickett.

There was a most remarkable apathy shown by English artists towards their art exhibit at the Exposition, only Sir Edward Poynter evincing any energy in the attempt to get a collection of art works together. The government would do nothing towards even paying the expenses of the packing and shipping to Bristol, which amounted to about 10 shillings a picture. The result was that only 7 to 10 cases were shipped by the Jason, and the English art exhibit will be a very unsatisfactory one.

Mr. Pennell states that the greatest secrecy had to be preserved as to the itinerary of the Jason, and the dates of her sailing from any of the ports which she touched, for, with her cargo of art works she would have been a rich prize for the Germans, whose torpedoes and submarines she has luckily escaped.

STILL THE PARTRIDGE SALE.

The art works, donated by artists and others, some with a limit and some without a limit, to the so-called Partridge sale for the benefit of French and Belgian artists' families, and which were not disposed of at the two unfinished auctions at the Plaza ballroom and Clarke's Auction rooms, last winter, have been on exhibition at a studio in W. 38 St. They are to be exhibited and sold, if possible, at the Worch Gallery, 467 Fifth Ave., from May 1. So far as can be ascertained, no report has been given out by Mr. Wm. Ordway Partridge, the organizer and manager of this affair to the public or the contributors, of its financial results thus far.

NAST PICTURES TO NATION.

Mrs. Thomas Nast, widow of the artist, has presented to the War Department, two pictures by her late husband, "Saving the Flag" and "Peace Again."

MORGAN AND MUSEUM.

The April Bulletin of the Metropolitan Museum publishes in full a recent correspondence between Mr. J. Pierpont Morgan and Director Edward Robinson, anent the expense incurred by the Museum in the installation of the Morgan art collections in that building and now beginning to be removed on account of the sale of a portion of the same.

Mr. Morgan, under date of Mar. 5 last, wrote Director Robinson offering to reimburse the Museum for the expense of the installation of the collections, and the latter replied, under date of Mar. 15, that after having submitted the former's letter, together with the figures of the said expense to the Executive Committee of the Trustees, he was directed by this Committee to extend the thanks of the Trustees for the offer and to state that as the cases for the collections of (porcelains presumably) and other fittings, etc., could be utilized for other collections and as the Museum felt grateful for

MORE MORGAN ART SOLD.

Director Edward Robinson, of the Metropolitan Museum, said on Thursday evening: "The Metropolitan Museum has been notified by the estate of J. P. Morgan that all the eighteenth century furniture and sculptures in the Morgan loan collection now exhibited in the museum has been sold to the Duveens for delivery on Thursday of next week. This part of the collection will continue on exhibition with the rest through next Wednesday, after which its removal will begin."

The price paid is said to be not far from \$3,000,000. The collection contains a large Louis XV. suite of Rose du Barry Gobelins tapestry woven in designs representing the fables of La Fontaine, given by Louis XV. to the King of Denmark; a seven-fold screen with painted panels by Lancret representing Summer with a sunny landscape and figures of a sleeping spinner, a mother and her baby, a tired Diana, a peasant girl and gardener, a languid courtesan, a sprightly Cupid, and

MOULTON-RICKETTS SALE.

The catalog of the sale of oils and watercolors, etchings and prints of the bankrupt firm of Moulton-Ricketts held in Chicago a fortnight ago, has, after long delay and great difficulty been secured by the ART NEWS. A perusal of its contents explains the unsatisfactory result of the sale and the reason for the very low prices, some of which have been already published in the ART NEWS, for with the exception of a few of the English watercolors, 78 unframed etchings by Frank Brangwyn, 21 by Hedley Fitton, 16 by Seymour Hayden (spelled Seymoure in the Chicago Catalog), 28 by Alex. Haig, 46 by A. E. Howarth and a number by D. C. MacLaughlan, E. Lumsden, J. Andre Smith, A. P. Thomson, and scattering ones by Mortimer Mompes, Jacquet, Wm. Walker, W. Monk, C. O. Murray, Percy Robertson, Walter Jones, Raymond Jones, F. Krostevitz, P. Gaskell, Gautier, H. C. Brewer, Herbert Dicksee, and others, a good selection of framed and unframed colored etchings and a fair assortment of framed and unframed mezzotints, fac-similes, and black-and-white and colored prints, including a few Arlent Edwards, there was little of real value in the collection.

Among the 205 oils cataloged for sale, there were the 45 small pictures attributed to R. A. Blakelock, exhibited some 2 or 3 years ago in the New York galleries of the house, and whose validity was then questioned by the ART NEWS. They are probably the work of a young Brook-artist who imitates and has been imitating the work of Blakelock with exceptional cleverness, for some time past. Of other pictures in the catalog there are 2 examples each of F. S. Church, Eliot Daingerfield, Frank de Haven, George Inness, Jr., 6 of the late Walter Shirlaw, 8 of Jose Weiss, 2 attributed to Homer Martin, 1 each attributed to Corot, and John Crome, Lely, Rigaud, Troyon, and George Inness, a few scattered pictures with good names, such as Achille Fould, F. Girardin, Jas. M. and L. B. Hart, R. L. Johnson, F. Kost, John Lafarge, A. P. Lucas, Richard Pauli, van D. Perrine, the late H. P. Smith, and the Englishman Wm. Leenders, C. Stanfield, J. Stark, A. Vickers, F. W. Watts, John Varley and G. B. Wilcock, and 24 examples of the late Geo. M. McCord, whose works, good as they are, never brought high prices.

To sum up—the Moulton-Ricketts stock, if this catalog is any criterion, would not seem to have been a sufficiently valuable one to have justified the general opinion of the firm's business held by the trade, and the credit extended it in consequence.

The presence in the sale of the doubtful Blakelocks above noted would seem to prove that the bankrupt firm in some instances bought neither well nor wisely.

CENSORS INVADE GALLERY.

The Misses Janet D. Cheney, Helen Daley and Mary Booth, teachers in, and Mrs. Edward C. Zabriskie, principal, of the Washington Irving High School, on Wednesday requested Mr. W. Franklin Edwards, manager of the Municipal Art Gallery, in the same building, to remove 21 of the 300 drawings and paintings, the originals of illustrations in Puck, which are on exhibition in the Gallery—and the request was granted.

It is impossible to ascertain on what principle the unusual request was made, no explanation from the teachers and principal being forthcoming. Among the artists whose works were removed were Hy. Meyer, Frank X. Lyendecker, and Will Houghton.

VENICE ART REMOVED.

The Paris Temps says the Italian Government has removed all the art treasures from the museums and churches in Venice to Florence in the belief that an Austrian fleet would bombard Venice if war is declared. The newspaper says the transfer took place at night, in order that the population might not be alarmed.



THE ADORATION OF THE MAGI
Rubens

In coming Blakeslee Sale in Plaza Ballroom.

the honor of having had the opportunity to exhibit the collections, the Trustees could not accept the offer of reimbursement.

Mr. Morgan, under date of Mar. 17 last, wrote expressing his regret that his offer of reimbursement could not be accepted and expressed his thanks for the Trustees' action and for the taste and skill with which the collections have been shown. Thus closed an unusual incident.

MRS. BLAKESLEE TO BENEFIT.

It is reported that if the proceeds of the sale of the pictures left by the late Theron J. Blakeslee, at the Plaza next week, fail to reach an amount that, after deduction of the sale expenses, auctioneer's fees, advertising, etc., and also the large expense incurred by the bringing over for the "expertising" and cataloguing of the pictures, of the Swedish and English "experts," Dr. Siren and W. E. Roberts—that will satisfy the creditors' claims, Mrs. Clara J. Blakeslee, the widow, will share, all the same, in the proceeds.

The amount Mrs. Blakeslee is to receive it is further reported, if the proceeds only amount to one-half or less of the claims is 5%, and if more she is to have 10% of all in excess of one-half. It is understood that the claims against the estate amount to some \$600,000.

the commode and the secretaire made by Riesener for the apartment of Marie Antoinette at Saint Cloud. There are a pair of bronze ewers signed by Gouthiere, busts by Houdon, one of his daughter, Sabine, similar to that now in possession of Mr. E. H. Gary, fine terra cotta groups by Clodion, marble groups by Falconet, and a marble bust of Mme. Roland by Pajou.

BRANDUS AND MERSCH ARRIVE.

Mr. Edward Brandus, of the Brandus Galleries in the Windsor Arcade and Mr. Paul Mersch, son-in-law of the veteran Paris dealer, Mr. Charles Sedelmeyer, arrived on the Rochambeau on Wednesday from Paris, via Bordeaux. Mr. Mersch has arranged to occupy a part of the large and handsome Brandus Galleries in the Windsor Arcade, and has brought over a choice lot of old and modern pictures from the Sedelmeyer Galleries and other sources.

OLD STUYVESANT PORTRAITS.

Five paintings which were brought to this city by Peter Stuyvesant in 1647, when he came here from Holland to be Governor of New Netherlands, have been received by the New York Historical Society as a bequest from Cora V. R. Catlin, in the name of her brother, the late N. W. Stuyvesant Catlin.

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SIGNERS OF THE DECLARATION.

One of the most important autograph sales in this country in many years is announced by the Anderson Galleries for Apr. 28-29 next, namely, Part V., of the remarkable collection made by the late Adrian H. Joline of New York and which includes a complete set of the Signers of the Declaration of Independence. It is many years since a complete collection of these signatures has been sold and it is believed that not more than twenty-nine complete sets are in existence, of which nine are owned here (four are in the Public Library) and six in Philadelphia. The scarcest of all the autographs are those of Lynch and Gwinnett. Mr. Joline's example of the former is the signature written on the back of an engraved frontispiece to "The Tragedies of Sophocles," which Mr. Joline himself removed from the book, once part of the Lynch library. The Gwinnett is a signature attested by Charles C. Jones, Jr., the well-known historian of Georgia, and was the last autograph of a Signer that Mr. Joline secured; to his great delight as it made his collection complete. His collection is made up of forty autograph letters signed, five autograph documents signed, six documents signed, two letters signed, one autograph letter, and the two signatures of Lynch and Gwinnett—a total of fifty-six.

EXHIBITIONS NOW ON**Jesup Pictures at the Museum.**

The features, of the monthly press view at the Metropolitan Museum on Monday, were the first display of a selection of oils, 43 in number, from the collection bequeathed by the late Mrs. Morris K. Jesup, the unveiling of a beautiful marble replica by Daniel C. French, of the slab with the figure of a Victory in high relief, draped by an American flag and holding a spray of laurel from the Sleepy Hollow monument to the three Melvin brothers, presented by Mr. James C. Melvin who had it erected, and five oils loaned by Mr. John Quinn, three by Puvis de Chavannes, one by Shannon and one by Augustus John.

Director Robinson, in commenting on the Jesup bequest dwelt upon its liberal terms, allowing the museum to select the pictures it wished to retain, as well as those it might wish to sell or exchange, to hang them not together but where they would best serve the purposes of the institution, and the bequests of \$50,000 for their maintenance and of \$100,000 for the general benefit of American art. He also called attention to the satisfaction felt by the museum authorities at thus acquiring a fine series of pictures representative of early American art, which he thought was quite equal to work done since and certain to take a notable place in art history.

These paintings, 9 in number, 7 reproduced in the museum bulletin, are Frederick E. Church's "The Parthenon," A. B. Durand's "Summer Afternoon," and "The Beeches," Thomas Cole's "The Mountain Ford," J. F. Kensett's "Lake George," S. R. Gifford's "Kaaterskill Clove," J. W. Casilear's "Lake George," David Johnson's "Bayside" and E. L. Henry's "Old North Dutch Church" in New York.

This fine series of, all but one, landscapes of the "Hudson River School," holds well its place on the south wall of the gallery allotted for the present special display, while placed opposite and on the side walls are such works as Solomon van Ruisdael's "Haarlem, Holland," Richard Wilson's "Afternoon" and "View on the Arno," Nasmyth's "At Penhurst, Kent," Bonington's "Mantes on the Seine," Stark's "The Mill," John Crome's "Roadway," Morland's "Town," and "Country," Constable's "Tottenham Church," and Vincent's "Farm by the Brook."

Among the other works shown are a fine Hoppner, "Mrs. Gardiner and Her Children," two delightful Opies, "Lady Hamilton" and "Portrait of a Boy," Romney's striking self-portrait and the "Hon. Mrs. Tickell," Gainsborough's portrait of his daughter, Lawrence's "Lady Elizabeth Wyndham," Van Ceulens' "Lady Townshend," Wilkie's brilliant "Return of a Highland Warrior," Nattier's "Vicomtesse de Polignac," Cazin's "A Former Royal Highway," Diaz's "Children and Lizard" and examples of Millet, Rousseau, Corot, Daubigny, Webster and Wheatley. The portraits of a young woman and a young man heretofore credited to Rembrandt are now wisely set down as of his school, while the Hals' "Portrait of a Man" is now attributed to him.

The paintings loaned by Mr. Quinn, which are hung in gallery 19, are De Chavannes' "Beheading of St. John the Baptist," which was in the Salon of 1870 and two interesting sketches in oil, with the title to the "Ave, Picardia, Nutrix," for the Picardy Museum at Amiens. The Shannon is the very skillfully handled portrait of Miss Lilah McCarthy as Dona Ana in Shaw's "Man and Superman" and the example of Augustus John is "The Way Down to the Sea," which was in the Armory Show. There is also a "Nude" by Zorn loaned by Dr. Thomas L. Bennett.

In the gallery of recent acquisitions are shown two purchases from the Hearn Fund, Albert P. Ryder's "The Toilers of the Sea," and Ernest Lawson's "Winter." Other purchases are a quite remarkable Persian Rhages jar of the XI or XII century, a Derby biscuit statuette of Baron Lyndhurst and an Italian needlework bed spread of the XVIII century, while a gift of Mrs. A. A. D. Dixon and Mrs. A. D. McClure is a shawl and flounce of XIX century Brussels point de gaze lace.

An exhibit installed in a class room, which remains to Apr. 24 inclusive, has been prepared by the Art in Trades Club of N. Y. City for presentation to the American Federation of Arts at next month's convention.

American Oils at Snedecor's.

An interesting display of American pictures, nearly all oils, is made at the Snedecor Galleries, 107 W. 46. There is a large and early Inness, "The Land of Plenty," and an important and fine Homer D. Martin, "Moon at Sunset." By D. W. Deming there is "The Pursuit" and an interesting Albert Bierstadt is a view in "Cassel Park, Bavaria."

Woodcuts at Grolier Club.

An exhibition of American Books illustrated with wood-engravings, designed to show the use of this medium of illustration from 1850, its appropriateness, and its value, is on at the Grolier Club, 29 East 32 St., to May 1.

There were several addresses by guests and members of the Club at the opening of the display, April 8. Mr. Samuel W. Marvin and Mr. W. F. Hopson spoke of the wood-engravings they had known; Mr. George H. Putnam gave his recollections of the heyday of the period; Mr. T. M. Cleland emphasized the nature of woodcuts in decoration, and Mr. W. M. Ivins, Jr. discussed the future for wood-engravings in American publications. The members of the Club were fortunate in having as guests, the following wood-engravers: Messrs. J. W. Evans, Frank French, W. F. Hopson, H. C. Merrill and Henry Wolf, and in receiving the assistance of many engravers in assembling the exhibition, as well as the co-operation of Mrs. F. O. C. Darley, widow of the illustrator, and Mrs. H. P. Perkins, daughter of the eminent engraver, A. V. S. Anthony.

The exhibit is arranged according to the publishers, beginning with the indispensable and epoch-making Harper's Bible of 1846, with designs by J. G. Chapman, engraved by J. A. Adams. This early period is richly represented by rare and exquisite books showing the work of Andrew, Darley, Evans, Bobbitt, Lossing, Barrett, and others. Especially noteworthy are the gift books of the sixties and seventies, the Scribner's and Harper's magazines and other periodicals, and the publications containing prints by such artists as Cole, Anthony Kruehl, Juengling, Linton, Smithwick and Marsh. Besides these a selection of valuable proofs by Timothy Cole, Elbridge Kingsley, Frank French and numerous others are shown, adding much beauty to the exhibition. Of more than ordinary interest are the original wood blocks of various engravers as well as a collection of tools for cutting the blocks. Closing the exhibition are illustrations in color, designed and engraved by Rudolph Ruzicka, for a book shortly to be issued by The Grolier Club—"New York," with text by Walter Prichard Eaton.

The exhibit is open daily from 10. A. M. to 6 P. M. until May 1, and upon presentation of a personal card anyone will be welcome to see this unusually fine collection of engravings.

Mr. Cornwell's "Luminos."

The so-called "Luminos," pictures made out of cleverly manipulated paper, pasted on glass sheets, and made effective by lights, also cleverly manipulated and shining from behind the paper covered glass, the invention and work of William C. Cornwell, are on exhibition at the Worth Gallery, 487 Fifth Ave., through Apr. 24.

These "Luminos" were shown at the City Club last season where they attracted deserved attention and were noticed in the ART NEWS at that time.

The effects of color and atmosphere which Mr. Cornwell secures are remarkable. The "Luminos" should be excellent decorations in large halls or studios. Perhaps the best of the examples now shown are a reproduction of a Corot landscape, a marine, a reproduction of a Japanese print, and a misty morning Jersey marsh landscape.

Rare Prints at Williams.

Mr. Max Williams, whose taste and judgment in old and rare prints is widely acknowledged, has arranged a timely, interesting and important display of some fine and rare impressions of Rembrandt, Meryon, Seymour Haden, Whistler and other masters in his Print Gallery at Madison Ave. and 46 St., diagonally opposite the Ritz-Carlton Hotel.

Mr. Williams shows an admirable plate of Rembrandt's "Three Trees," three beautiful Seymour Haden's, the "Sunset," "Shore Pond" and "Harlech Castle," an unusual plate of Meryon's "Notre Dame," and 24 Whistlers, including several of the Venice and Thames series. A splendid impression of Masson's "Gray Man" is the clou of the attractive little display.

Newton's Sporting Portraits.

Of the School of Herring and Henry Stull, are the faithful and painter-like portraits of people on horseback, set in suitable landscape backgrounds, and stable scenes, which Richard Newton, Jr. has on exhibition at the Ralston Galleries, 567 Fifth Avenue, to April 18. There appear in scarlet and tops Major W. Austin Wadsworth, M. F. H., with his hounds; Robert Gilmore Esq., at the Smithtown Hunt; Rufus C. Finch, Esq., M. F. H., of the Watchung Hunt; Howard Davidson, Esq., and Dr. Howard D. Collins of the Millbrook Hunt, as well as Misses Laura Harding, Dorothy Schieffelin,

Mercedes Crimmins and Louise Littauer, and Master Wadsworth. There is also a picture of "The Adjutant—Squadron A." Two well handled stable scenes are "The Morning of the Meet" and "An Early Start."

To Sell Civil War Letters.

The little known but important collection of letters and documents relating to the Civil War of the late Major-Gen. S. W. Crawford, is to be sold by the American Art Association beginning May 5. During the war, Gen. Crawford started to gather material for his book "The Genesis of the Civil War." The papers lay for a score of years neglected in a Pennsylvania garret and came near being sold for about the price of waste paper, when their owner discovered their value. One of the documents, written at the instance of Lincoln, is a notification to Governor Pickens that an attempt was to be made to supply Fort Sumter with provisions only. There are a number of letters of Gen. Pickens. Gen. Crawford entered the army as an assistant surgeon in 1861 and served until 1865. He was ordered to Fort Sumter because of a supposed outbreak of yellow fever near Charleston. After the surrender he was given a commission as Brigadier Gen. of Volunteers and was wounded at Antietam.

COMING CRAVEN SALE.

The exhibition and sale at the Silo Fifth Ave. Art Galleries, No. 546 Fifth Ave. during the coming week, of the collection of British, Continental and Asiatic antiques, assembled by the English Connoisseur, Mr. G. G. Craven, will be an event of special interest in art circles, and the sale, which will begin on Wednesday afternoon next, April 21, at 2 o'clock, and will be continued at the same hour on Thursday, Friday and Saturday afternoons, will draw collectors and art lovers as by a magnet.

The collection to be dispersed is an unusual one and contains many fine examples of old English, Continental and French cabinetry of the greatest art periods, rare porcelains, glass, crystals, needlework, pictures, and objets d'art.



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affords you this opportunity. It is moreover the only journal in English devoted exclusively to prints.

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JAMES B. TOWNSEND,

Editor.

Sworn to and subscribed before me this 31st day of March, 1915.

JAMES B. LITTLE,

Notary Public, New York Co.

(My commission expires March 30, 1916.)

(SEAL)

CHICAGO.

The annual architectural exhibition at the Art Institute, under the auspices of the Chicago Architectural Society, the Illinois Society of Architects and the Art Institute, is in full swing, and the show is the best of its kind ever held at the Institute. Buildings and decorative panels of the Pan-Pacific Exposition are reflected in drawings and paintings, including Milton Bancroft's decorations for the "Court of the Seasons," and a pair of Colonial panels by Gertrude Spaller. John W. Norton's studies for the Louis XIV dining-room of the Hotel La Salle, are attracting attention. Hugo Ballin's mural, "Persephone," is popular. Other features are drawings by Rebori for the Michigan Boulevard extension; Perkins, Fellows and Hamilton's constructive display; decorations by Frank Brangwyn, and in sculpture, Charles Mulligan's "Animated Bricks," decorative figures reduced to planes, and Bertram G. Goodhue's church decorations.

Fred. M. Hodgson won the travelling scholarship awarded by the Chicago Architectural Club with his "Summer and Winter Garden." The second prize, a gold medal, went to Robert R. Cenek. The joint exhibition committee includes Ralph C. Llewellyn, chairman; Edwin H. Clark, Harry Bentley, with committees from the clubs and the chapter interested in the show.

Paintings by Randall Davey of New York, in the Art Institute, are creating much comment. "La Nita," the portrait of a little girl, is probably the best canvas.

A portrait of Bishop Dean V. Summer, formerly the Right Reverend Dean Summer of Chicago and now Bishop of Oregon, by Harriet Blackstone, is installed at O'Brien's. There's a rumor that a "Church" fund may be provided for the purchase of this work.

The Village of Park Ridge Improvement Association announces a memorial exhibition of oils by the late Walter Marshall Clute, to include also, oils by A. E. Albright, F. Peyraud, A. Juergens, A. Fluery, C. Hallberg, L. Roecker, L. Rittman, A. L. Parker, Alfred Janssen and Wilson Irvine.

The exhibition by members of the Palette and Chisel Club, at the Club's quarters, of oils and watercolors, is an artistic success, and William H. Hafner was the lucky associate member who won the selection of a \$100 painting by "popular vote," and his choice was Frank Senge's "The Creek," a landscape.

In the Galleries.

There are three oils by Mrs. Eva Waston Schutze on exhibition at O'Briens—delicately painted landscapes. Kate Flourney Edwards' portrait-sketch of George E. Adams, of this city, is displayed at Anderson's; and at this gallery there is also a show of oils by Dutch masters. New England landscapes by Everett Warner are on now at Thurber's. The Bundy show is still on at Young's. Henry O. Tanner's paintings remain at Reinhardt's. Bruce Crane's last Winter Academy picture, and examples of Wyant, W. T. Richards, Lillian Genth, George Inness, Gerome, Kever, Charlet, Richardson, Sir Thomas Lawrence, Sir Frances Cotes and other fine oils are on now at the Moulton and Ricketts' Galleries.

Henri F. Gutherz and George P. Perkins, are associated in an art gallery in the Postal Telegraph Building, and are exhibiting oils and watercolors by W. Merritt Post.

Carl R. Krafft of the Palette and Chisel Club has installed an exhibition of his paintings at the Linder Art Shop.

H. A. Elkins, son of the painter, Henry Arthur Elkins, who at one time was quite prominent here, has, after some years of search, found his father's most famous painting, "Sierra Madre," in a saloon here. He will at once begin court proceedings to recover the painting or its value, which he places at \$50,000, and says he will also proceed against the Elgin, Ill., Y. M. C. A., and the Old Peoples Home in that town, to recover \$100,000.00 worth of his father's paintings, presented these institutions by the late Geo. P. Lord of Elgin, and which he says Lord purchased without knowing they had been stolen.

The Art Institute directors have voted unanimously to allow the Chicago Artists' Society to select its own jury for its annual exhibition hereafter. Lawton Parker, who headed the revolt against the Municipal League's participation in the choice of jurymen for the display, is jubilant, and so ends a "tempest in a teapot," on which more columns of space have been expended by the Chicago newspapers than on the European war.

Mr. Martin A. Ryerson has presented the famous work by Puvis de Chavannes known as "The Poor Fisherman and Family," owned by him, to the Art Institute—a notable gift.

H. Effa Webster.

BOSTON.

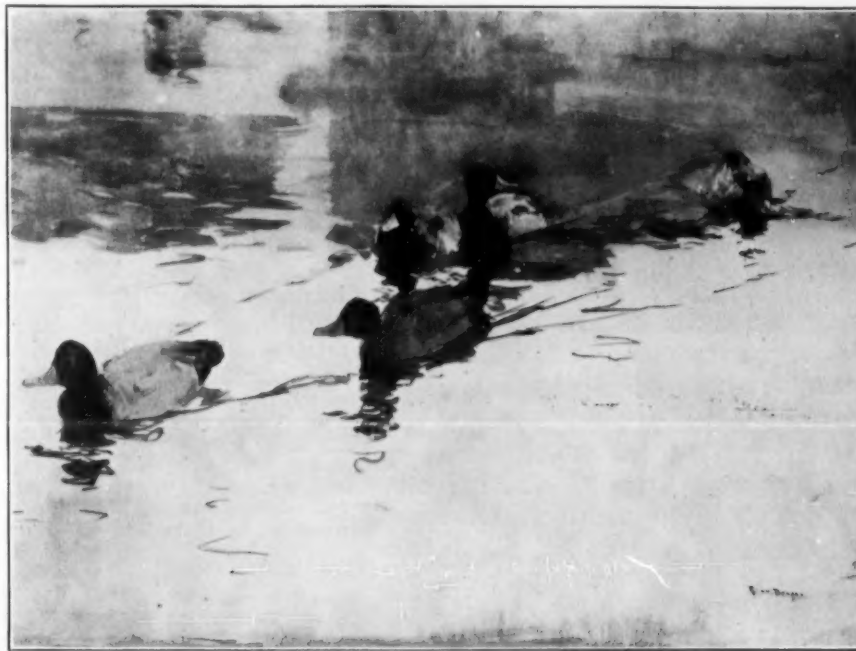
With apologies to W. S.

"Round about the Art Club go,
In evened critics throw,
Tosses and sore heads will be there,
Tongues blaspheming unaware,
Liver of a blasted hope,
Leg that's pulled, or gall of goat,
Nose that tweaked in slight unfair,
Blatent lies that buzz and blare,
Make the gruel thick and slab
For those who gulp such guileful gab."

The Art Club is simmering on the grate of Bostonese artistic wrath and exasperation. The jury (so says the critic of the "Herald," finding local offerings so superior in quality that the former allotments in space—20 for New York and 14 for Phila.—inadequate, reduced the number of "barbarian" exhibitors to 14 and 9 disrespectfully. This unexpected re-emphasis is surely unbiased on the part of the jury, three members of which body were Kenyon Cox and Douglas Volk from New York and Hugh H. Breckenridge from Phila. Of the 100 odd works offered from Boston, 38 were accepted.

A glimpse through the catalog discloses the fact that out of the 67 works displayed, ten, or possibly twelve, are by "stars" of the first magnitude. The remainder are poured out of the Great Dipper into the Milky Way. Boston resents this state of affairs. Two perfectly good prizes, of which the more important has already been awarded to Waugh, have been bestowed, and the "older Art Club members, so it is rumored, "boil and bubble" at something above 212 Fahrenheit. There is no pleasing everybody, not even the jury should please itself.

Miss Elizabeth Wentworth Roberts exploits big spaces and long reaches of sand



DUCKS

Frank W. Benson

Print by A. W. Elson & Co., Belmont, Mass.

on small canvases. Her feeling for air, sunlight and wide horizons appeal. "Wet Sand," a group of children wading, reflected in the tide pools left in the beachy hollows, is one of her most successful works. In addition to her seaside pictures, Miss Roberts shows a number of studies of Concord workers for the Belgian relief fund. Any proceeds from the sale of these works is generously given to this cause.

George Noyes, one of the abler American landscapists, opened an exhibition at the St. Botolph Club on Thursday.

W. M. Paxton exhibits a remarkable picture at the Guild, remarkable in its technical expression but somewhat merciless in its finish.

Edmund Garrett is scheduled for an exhibition in a local gallery of American landscapes, Italian gardens and decorative paintings, the last one of a series executed for the home of Mr. William Hall Walker.

The Watercolor Club show at Vose's closes this week. Gill's Art Gallery has foreign paintings by Lavery, Zuloaga, Bouché, etc., and others by the Americans, Gruppe, Robert Read, Derrick, Guy Wiggins, etc.

The heroic statue of Anne Hutchinson by Cyrus Dallin claims the attention of the Boston public, as a committee is raising funds for its purchase and placement in the Boston Public Library opposite the statue of Sir Henry Vane.

John Doe.

PHILADELPHIA.

The 21st Architectural Exhibition of the Phila. Chapter, American Institute of Architects and the T Square Club, is on view in the Galleries of the Art Club, to May 2. The collection of drawings and models of proposed or executed work in structural, decorative and landscape architecture, sketches and finished examples of decorative paintings, sketches of monumental and decorative sculpture, drawings and models of decorative art work and photographs of executed works in all these classes, is attractively exposed upon the walls, temporarily partitions and pedestals. There are 161 exhibits. Perhaps the most interesting of photographs of executed work are those of the American Academy in Rome by McKim Mead, and White, Thomas W. Evans Museum and Dental Institute of the University of Pa., by John T. Windrim, Abington Memorial Hospital, by Bissell, Sinkler and Tieden, and Italian Garden of Doctor George Woodward at Krisheim, "Chestnut Hill," by Olmstead Brothers.

Of interest to the painter's profession, is a view of the A. O. Deshong Memorial Art Gallery, Chester, Pa., by Brazer and Robb. The Department of Architecture of the University, is represented among other works, by a design for an imposing City Hall, by Harry Sternfeld, and awarded the Paris Prize in 1914. A beautifully watercolor of the James J. Hill Reference Library of St. Paul, Minn., by Electus D. Litchfield, and another of the Phi Gamma Delta Fraternity House, State College, Pa., by Mellor and Meigs, should be especially noted. A handsome model of a Mausoleum for Bartholo-

The Gorham Foundries

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

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Correspondence Solicited

THE GORHAM CO.

FIFTH AVENUE and 36th STREET
NEW YORK

American Salon des Humoristes.

There is now on at the Folsom Galleries, 396 Fifth Ave., an American Salon des Humoristes which differs from its Parisian prototype in that the work shown at the annual Paris show is, for the most part, the original designs and illustrations published during the preceding year in such journals as "Le Rire," "Le Sourire," etc., while only the unpublished work of the American artists, always the most spontaneous, appears in the present display. In fact most of the work shown is holiday work, done for the artist's own amusement, without the handicap in their minds of restrictions and reproduction. The Salon is the first attempt to assemble representative work of the men who best represent American humor, as distinctive from French, German, or even English humor.

The Salon offers the public an opportunity to see the representative illustrated work in lighter mood of such artists as Robert Henri, George Bellows, John Sloan, Bordman Robinson, W. Glackens, Art Young, Maurice Becker, K. R. Chamberlain, Stuart Davis, H. J. Glittencamp, Glenn Coleman, Herb Roth, De Cesare, Guy Dubois, Herbert Crowley, Charles de Muth, Oliver Herford, Frank Watts, and Marjorie Alman, and that of such women artists as Marjorie Organ, Cornelia Barno, and Mmes. W. Glackens and Jerome Meyers. The admission to the Salon will be 50 cents and tea will be served every afternoon.

Senefelder Lithographic Club.

Ethel Gabain and Harry Becker are among the most artistic and attractive of the strong group of members of the Senefelder Club, who are making a display of 77 works at the Goupil Galleries, 58 W. 45 St. Miss Gabain, who is extremely clever show, figures of women, very French in spirit, such as "The Striped Petticoat," "Sylphide," and "La Toilette," while Harry Becker is idyllic in his landscapes such as "The Plough, Winter," and "Young Girls Gathering Potatoes." John Copley shows a strong vein of satire in his "Two Gentlemen Descending to the Stall," and has besides capital genres like "Counsel and Vendor of Stamps" and "Florence, the Grain Market."

Boston Art Guild's Print.

The reproduction of Frank W. Benson's fine and characteristic wash drawing of ducks, reproduced on this page, is in itself an extraordinarily good specimen of reproductive art, as practiced by Mr. A. W. Elson of Belmont, Mass.

Only a limited number of copies from the plate were published for private and free distribution among the 44 members and 420 odd associates of the Guild of Boston artists. The plate is to be destroyed and none of the issue is for sale.

The Guild, less than a year old, with two galleries always open to the public and one private one for the use of its members, owns the building, and in spite of the bad times, is at the height of prosperity and public appreciation. More pictures have been sold from here this season than from any other Boston gallery, and numerous commissions have also been obtained, the result of its continuous and individual exhibitions which have found their way to its members.

Mr. Benson can be proud of his work with all its spontaneous and easy manipulation and its delicate but vigorous appreciation of velvety blacks and luminous greys.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

ANNOUNCEMENT.

Realizing the importance and value
to the art trade and collectors of a
complete and correct record of prices
and buyers at the record sale of the
Brayton Ives prints this week, the
AMERICAN ART NEWS will supply sepa-
rate copies of this record, as published
in this issue at 25 cents each, postage
prepaid, which may be had at, or ordered
from, the ART NEWS Office, 15 E. 40 St.

THE APRIL "BURLINGTON."

In the "Burlington" Magazine for
April, the opening article on "Notes
on Pictures in the Royal Collections"
by Lionel Cust, is devoted to some por-
traits of Lord Byron, one by George
Sanders being used as a frontispiece.
Two miniature portraits by the same,
now owned by the Countess of Love-
lace, widow of the poet's grandson are
also reproduced. Ananda Coomaras-
wamy maintains "that Beauty is a
State" and to emphasize the fact has
reproduced an XVIII Century Cam-
bodian bronze Buddha, a pair of lovers
in stone relief from the Kailasa Elura,
a group, "The Monkey Stone" and two
Italian miniatures, both XVII Century,
"The Dying Man," and "Krishna Dis-
guised as a Milkmaid." W. R. Lethaby
discusses the sculptures of the Parthen-
on; Tancred Borenius has the first
article on a little known collection at
Oxford, and Bernard Rackham writes
of a "New Chapter in the History of
Italian Majolica."

Among the reviews is one of Dr.
Wilhelm R. Valentiner's work "The
Late Years of Michael Angelo."

The "Burlington" Magazine may be
had of the American agent, James B.
Townsend at 15 East 40th St.

A LATE ART SEASON.

The return of prosperity to Wall
Street, which presages good times
throughout the country—signs of
which have not been wanting of late—
has had an immediate effect upon the
art business world, which, after a win-
ter season of unprecedented dullness,
at the start almost amounting to com-
plete paralysis, has at this late date of
the season become most animated.

There is every reason to believe that
the art season, as a result of this most
happy, and hardly to be hoped for
stimulus, will be continued this year,
far beyond its usual normal closing in
early May, and that dealers and art-
ists will find themselves busy with
orders and commissions for some
weeks to come.

The great success of the Brayton
Ives sale of literary material and Mss.
and especially of prints, this week, the
full details of which are given else-
where in our columns, and the record
prices obtained, argue well for the
long anticipated sale of the Blakeslee
pictures next week and for other art
and literary sales still to come. The
sales past have done their part to
stimulate the art business, and to make
the outlook most hopeful for next sea-
son. It is a time for congratulation
among dealers, artists and collectors,
and truly it may be said, "Now is the
winter of our discontent made glorious
summer, etc."

OUR SALES RECORDS.

We call the attention of our readers
and that of art lovers and collectors
everywhere, to our detailed record of
prices, buyers, etc., in the Brayton
Ives sale this week, published else-
where, and to the fact that the ART
NEWS alone of all publications in
America—recognizing the importance
and value to dealers and collectors of
complete, clear and correct records of all
important literary and art sales has
at much expense, time and labor com-
piled these during this and past sea-
sons for the benefit of the trade and
collectors.

The full record of the coming Blakes-
lee sale of pictures will be given next
week. Art lovers everywhere should
procure these sale record issues of the
ART NEWS and file them for reference.

This publication, like former ones of
the kind, emphasizes the value of the
AMERICAN ART NEWS, if only for its
record of American art news and sale
prices, to the trade and collectors in
both Europe and America.

CORRESPONDENCE

While we appreciate the interest shown
by our valued correspondents and read-
ers in our "Open Forum," and welcome
all communications on timely topics of
interest, the demands of space, especially
in these stirring and crowded days of
the art season, which, with returning
prosperity, bids fair to be unusually pro-
longed this year—compel us to set a limit
of space for all future letters of 500
words, and we would respectfully sug-

gest that even this limit should not be
reached, save in exceptional instances.
Brevity and condensation save not only
valuable space, but tend to a wider read-
ing of and interest in correspondents'
letters. There are few topics which can-
not be effectively handled in one hun-
dred words.

Trotti and Co. Sold Rembrandt's "Sybil."
Editor, AMERICAN ART NEWS.

Dear Sir:

In your issue of March 20th, just re-
ceived, it is stated that "The Sybil," by
Rembrandt, was sold to the late Mr. T.
Davis by the late T. J. Blakeslee.

This is a mistake. "The Sybil," was sold
by us directly to Mr. Davis, in May, 1905.

The late Mr. T. Davis was a good custo-
mer of our firm and a personal friend of our
Count Trotti. We sold to him several
paintings, including the "Portrait of an old
Lady," by Boltraffio, and the "Portrait of
the Infant, a Dona Maria Verera, with a
child," by Goya, two of the best works in
his collection.

We must also record that it was on the
good advertising of Mr. Davis, that the late
Mr. J. P. Morgan bought from us in May,
1909, the monumental Gothic altar-piece of
carved alabaster coming from Zaragoza,
Spain, and now in the Metropolitan Mu-
seum.

Concerning "The Sybil," we asked several
times, Mr. Davis during late years, to sell
again to us, the painting, and offered him a
big profit on his purchase price. He always
refused. We are very pleased to learn that
this splendid master-piece by Rembrandt,
may go to the Metropolitan Museum.

Believe us,

Dear Sir,

Your truly,

Paris, April 1, 1915. Trotti & Cie.
[In the catalog of the Hudson-Fulton
exhibition at the Metropolitan Museum
"The Sibyl" by Rembrandt is entered
as having come to Mr. Davis from the
Blakeslee galleries—and this prove-
nance has been generally accepted. We
are pleased to publish Trotti and Co.'s
correction of a curious error.—Ed.]

OBITUARY.

Karl Bitter.

A notable figure in the American art
world passed from the scene, with the death
on Apr. 10 of Karl Francis Theodore Bitter,
as the result of being run down by an auto-
mobile the night before when leaving the
Metropolitan Opera House, with his wife,
who was also slightly injured, and whose
life he saved by pushing her to safety at the
expense of his own.

Mr. Bitter who was born in Austria, Dec.
6, 1867, strove at the early age of 16, to reach
this country, but was prevented by his
parents, aided by the government officials.
After some years at a gymnasium and at
various art schools, he entered the sculp-
ture studio at the Vienna Academy of Fine
Arts, but soon from his insurgent spirit
came into conflict with the authorities and
finally, on account of his political speeches
was expelled and came to this country in
1889. He secured work as a skilled hand
with a firm of architectural decorators, and
sprang suddenly into prominence by win-
ning the competition for the celebrated
\$200,000 Astor bronze memorial doors for
Trinity Church. He was then but twenty-
one and set up a studio in W. 13 St. He met
the architect, Richard Morris Hunt, who
took a liking to both man and work, and
secured him commissions for the late George
W. Vanderbilt's chateau at Biltmore in
North Carolina, which he had designed.
There figure the sculptor's heroic stone statue
of St. Louis and Joan of Arc and his
bronze fountain group, "Boy Stealing
Geese," in the palm garden, as well as a large
carved oak frieze of "The Contest of the
Minstrels" for the organ breast in the ban-
quet hall, a stone frieze, "The Return from
the Chase," over the fireplace in the same
hall, and steel andirons in the library sur-
mounted by figures of Venus and Vulcan.
Indeed, it is in his decorative work that
Karl Bitter makes his highest bid for fame.

At the Paris Exposition in 1900, Mr. Bitter
was awarded a silver medal. Gold medals
came at Buffalo in 1901, at Philadelphia in
1902 and at St. Louis in 1904. He was a
member and one time president of the Na-
tional Sculpture Society, of the National
Academy, the Architectural League, where
he was a constant exhibitor, the National
Institute of Arts and Sciences and of the
Century Club. At Weehawken he had a
large residence and studio and a residence
in this city. He is survived besides his wife
by three children.

THE BLAKESLEE SALE.

On Wednesday, Thursday and Friday
evenings, April 21-23 next, there will be
sold by Mr. Thomas E. Kirby, in the Hotel
Plaza ballroom, 237 oils, selected with great
care and with due respect to their probable
present commercial value, from the exceed-
ingly large stock of some 600 oils, as-
sembled by the late Theron J. Blakeslee,
the well-known dealer, whose untimely
death by his own hand in early March, 1914,
so shocked and startled the art world in
both Europe and America. These oils were
placed on exhibition at the American Art
Galleries, 6 East 23rd St., on Thursday last,
where they are now being studied with
close attention by dealers and collectors,
preparatory to their sale.

The catalog of the pictures now to be
sold (it is understood the remaining 350 or
400 numbers will be dispersed at private
sale and at auction next season), is a hand-
some illustrated publication and contains in-
troductions, the first on the Italian
pictures by Dr. Oswald Siren of Stockholm
and the second on the early Spanish, Dutch,
French, Flemish and English pictures by
Mr. W. Roberts the English art writer and
author. These gentlemen have also com-
piled the catalog and were both invited here
for the purpose, with considerable expense
to the estate, by the executors.

Dr. Siren has divided the Italian pictures
selected to be sold, into those of the Tus-
cans, Central Italian (Bologna, Ferrara,
Umbria and the Marches) North Italian
(Milan, Vicenza, Verona and Venice),
Roman and late Italian (XVII and XVIII
Centuries) schools. Mr. Roberts has cata-
logued, first the pictures of the early Spanish
and Roman schools, the Dutch, French,
early Flemish and early English schools,
and the whole catalog is an interesting com-
pilation.

Mr. Blakeslee's History as a Dealer.

Mr. Blakeslee's history is too well known
to the American art world and has been too
recently retold to need further retelling
at length, even at this juncture. Beginning
his career as an art dealer in Boston with
the handling of American and a few modern
foreign pictures, and coming to N. Y. in the
late eighties, where he continued to handle
modern Americans and a few Barbizon and
other foreign pictures, it was not until his
failure in the early nineties, that he began,
as a pioneer, to import the works of the
early Flemish, Dutch and English masters,
so that although he had unusual taste and
some knowledge gained by reading, he had
not had, until 20 years before his death,
any real opportunity through travel abroad,
or acquaintance with the works of the
schools in which he became then interested,
to study the work of their masters. So it
was that at first he made many natural
mistakes, and it was not until some years
later that he felt he could himself rely
upon his attributions.

His Wealthy Patrons.

That his judgment in beginning the im-
portation of old masters was a sound one
was proven from the viewpoint of financial
success by the fact that he soon built up a
clientele of wealthy collectors, who bought
largely from him—some of them exclusively,
and which brought him a fortune. Some of
these remained his constant patrons, almost
until his death, and prominent among them
were the late Geo. A. Hearn, Edward Hol-
brook, Catholina Lambert, the late Robert
D. Evans, Mrs. Sprague, now Mrs. Bran-
degee, both of Boston; Mrs. Jacobs, former-
ly Mrs. Robert Garrett of Baltimore; Mr.
E. R. Bacon, Mr. E. J. Berwind, Gen.
Hawkees, the late Benjamin Altman; Mr.
Thatcher M. Adams, and more recently
Mrs. E. H. Harriman.

While Mr. Blakeslee knew best, liked best,
and consequently imported most largely,
the works of the early English painters, he
had also a fairly good knowledge of those of
the early Dutch and Flemish masters and
some knowledge of the early French, Span-
ish and Italian painters. But his judgment
was not as good as to the pictures of the
last three schools especially, as it was in
other lines, nor are the pictures left by him,
representing these schools, as a rule, of
the same standard as those of the English,
Dutch and Flemish schools.

Early Italian Works.

Dr. Siren, in his introductory notes on the
62 early Italian pictures in the collection,
states that while none are by the most
famous masters of the Renaissance
several by minor painters are of great in-
terest, although most of them have quite
arbitrary attributions. In fact the attribu-
tions of the Italian pictures, even by Dr.
Siren, will give an opportunity for much
discussion among art "experts," critics and
collectors. Among these Italian pictures,
perhaps the most interesting, are those given
to Francesco Vanni, Puligo the pupil of del

(Continued on Page 10.)

Sale of the Brayton Ives Collection of Prints

American Art Galleries, April 12-14, 1915

IVES RECORD PRINT SALE.

At the sale of the Brayton Ives collection of prints which began Monday at the American Art Galleries and ended on Wednesday afternoon, the records were broken in the prices for a number of the Rembrandts and for some of the Schoengauers and Durers. The total for the 1,029 lots was \$290,819.50, which brings the grand total for the sale of the library, art objects and prints to \$547,391.50.

The sale of the prints is, one of the most important ever been held, here or abroad. Auctioneer Thomas E. Kirby faced a crowded room at all the five sessions of the sale, and dealers as well as collectors were present from various parts of this country, while foreign dealers were represented directly and by agents. The great collection of Rembrandts ranged high in price, the remarkable impression of "The Three Crosses" bringing \$8,500 from A. H. Hahlo & Co., of this city, after a spirited competition with Curator Fitzroy Carrington, who was purchasing for the Boston Museum. The last time this print was sold at auction it brought \$4,500.

The second highest price of Tuesday evening was \$5,000, given by Mr. Albert Roullier, of Chicago, for the "Hundred Guelder Print"—"Christ Healing the Sick." The same price was paid by Mr. Joseph E. Widener, of Philadelphia, for the portrait of "Jan Lutma."

Hahlo & Co. gave \$3,300 for the print of "Rembrandt Leaning on a Stone Sill," while the "Landscape with the Three Cottages" went to Mr. W. Jaretski at \$3,350.

Mr. Roullier gave \$2,600 for the "Landscape with a Ruined Tower in Clear Foreground," \$2,200 for the portrait of "Jan Rix" and \$2,100 for "An Arched Landscape with a Flock of Sheep." The London firm of P. D. Colnaghi & Obach gave \$2,550 for the "Portrait of Jacob Haaring." The same amount was given by Hahlo & Co. for "St. Francis Beneath a Tree Praying." J. F. Drake, Inc., gave \$2,050 each for the "Goldweaver's Field" and "Portrait of Clement de Jonghe." Knoedler & Co. gave \$2,000 for the "Landscape with a Cottage and Haystack," and Mr. D. Allen the same amount for the "Portrait of Ephraim Bonus."

When it came to the Schoengauers, Mr. Roullier gave \$3,300 for the "Death of the Virgin" and \$1,900 for the "Angel of the Annunciation" and Mr. D. Allen \$1,525 for "The Virgin Seated in a Courtyard" and \$1,175 for the "Passion of Christ."

In the afternoon, the Boston Museum gave \$3,100 for "Master L. Cz's" "Christ Entering Jerusalem." The Meryons brought record prices, Mr. D. Allen giving \$3,100 for "L'Abside de Notre Dame de Paris"; P. D. Colnaghi & Obach, \$2,975 for the Tarocchi cards and Mr. Joseph E. Widener \$2,500 for Jones' "Mrs. Charles Davenport," after Romney.

The highest price at the opening sessions on Monday was the \$2,600 given by James F. Drake, Inc., in the evening for Green's "Georgiana, Duchess of Devonshire," after Reynolds, a copy of which sold at the Hollins' sale at the Anderson Galleries in January for \$1,600. Otto Berner, as agent paid \$2,500 for Dürer's "Adam and Eve." The impression of the "Melancholia" went to Mr. Drake for \$2,050, and "The Nativity," for \$1,700. M. Knoedler & Co. gave \$1,525 for "Knight, Death and the Devil," Mr. Roullier, \$1,400 for "The Virgin and Infant Christ with a Pear," Mr. Dreicer, \$1,375 for "St. Hubert" and P. D. Colnaghi & Obach, \$1,325 for the "Coat of Arms with a Skull."

The highest price of Wednesday afternoon was \$6,700, a record, paid by W. W. Seaman, agent, for the set of 13 "Cries of London." The Boston Museum paid \$3,200 for Ward's "Daughters of Sir Thomas Frankland" after Hoppner. The Whistlers sold remarkably well, J. E. Drake, Inc., giving \$2,900 for No. 992, "Nocturne" and \$2,150 for "Two Doorway," while M. Knoedler & Co. paid \$2,500 for the "Nocturne—Palaces."

The total of the first session Monday afternoon, was \$22,442.50, for the second ses-

sion Monday evening, \$50,254, for the third session Tuesday afternoon, \$51,670.50, and for the fourth session Tuesday evening, \$96,255, and for the fifth and concluding session, Wednesday afternoon, \$70,197.50, making a grand total for the prints of \$290,819.50. The aggregate totals of the sale are the highest ever obtained here or abroad, considering the number of lots.

THE SALES LIST.

The following is a list of the prints sold during the five sessions, beginning Monday and ending Wednesday afternoon, with the prices and the names of the buyers:

First Session.

- 1—Agar, J. S., "Charlotte, Princess of Wales," after Jones; Stipple, R. Ederheimer 7.50
- 2—Agar, J. S., "Mrs. Duff," after Cosway; Stipple, Max Williams 5.00
- 3—Agar, J. S., "Lady Heathcote," after Cosway; Stipple, Mrs. Forsyth Wickes 20.00
- 4—Aldegrevier, H., "Lot and His Daughters," Painter-engraving, C. Timkin 15.00
- 5—Aldegrevier, H., "The Nativity," Painter-engraving, A. Hahlo & Co. 52.50
- 6—Aldegrevier, H., "Portrait of Martin Luther," Painter-engraving, A. Roullier 85.00
- 7—Aldegrevier, H., "Portrait of Himself at the Age of 35," Painter-engraving, Paul J. Sachs 30.00
- 8—Aldegrevier, H., "Children Playing Near a Well," Painter-engraving, Mrs. Chauncey 20.00
- 9—Aldorfer, A., "The Crucifixion," Painter-engraving, C. Timkin 27.50
- 10—Aldorfer, A., "A Cup," Painter-engraving, Paul J. Sachs 120.00
- 11—Brookshaw, R., "Portrait of Paul Jones," Mezzotint, C. Dearden 85.00
- 12—Brookshaw, R., "Major-General Israel Putnam," Mezzotint, C. Dearden 90.00
- 13—Brookshaw, R., "General Wolfe," Mezzotint, C. Dearden 85.00
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164—Calame, A., "Landscape," A. Roullier.	5.00	225—Debucourt, P. L., "Les Bouquets," Color-engraving. M. Knoedler & Co.	375.00	350—Fisher, E., "Miss Sarah Bunbury," Mezzotint. E. Spencer.	165.00
165—Callot, J., "The Martyrdom of St. Sebastian," Painter-etching. Miss R. Lorenz, agent.	50.00	226—Debucourt, P. L., "L'Escalade, ou Les Adieux du Matin," Color-engraving. Joseph E. Widener.	825.00	351—Fisher, E., "Lady Elizabeth Keppel," after Reynolds; Mezzotint. J. F. Drake, Inc.	90.00
166—Cameron, D. Y., "Rembrandt's Farm," Painter-etching. R. C. Bondy.	205.00	227—Debucourt, P. L., "Heur et Malheur, ou la Cruche Cassee," Color-engraving. Joseph E. Widener.	550.00	352—Fisher, E., "Hope Nursing Love," after Reynolds; Mezzotint. R. Johnston.	80.00
167—Cameron, D. Y., "St. Marks, Venice," Painter-etching. W. Janske.	370.00	228—Debucourt, P. L., "Le Menuet de la Marie," Color-engraving. Kennedy & Co.	975.00	353—Fisher, E., "Lady Amabel and L. Emma Yorke," after Reynolds; Mezzotint. Kennedy & Co.	130.00
168—Cameron, D. Y., "Abbazia," Painter-engraving. A. Hahlo & Co.	410.00	229—Debucourt, P. L., "La Noce au Chateau," Color-engraving. Kennedy & Co.	280.00	354—Fonce, C., "Lichfield Cathedral," Painter-etching. Mr. Wickes.	7.50
169—Cameron, D. Y., "Palace of Joannis Darius, Venice," Painter-etching. E. W. Schurman.	210.00	230—Debucourt, P. L., "La Promenade du Jardin du Palais-Royal," Color-engraving. Kennedy & Co.	75.00	355—Fonce, C., "Village Pond," Painter-etching. Mr. Karagheiser.	17.50
170—Cameron, D. Y., "Elcho-on-the-Tay, Scotland," R. C. Bondy.	210.00	231—Debucourt, P. L., "La Promenade de la Galerie du Palais-Royal," Color-engraving. M. Knoedler & Co.	350.00	356—Fontainebleau, The School of, "Battle Between Cavalry and Foot Soldiers," after Penni; Engraving. Max Williams.	7.50
171—Campagnola, D., "Pentecost," Painter-engraving. Boston Museum.	75.00	232—Debucourt, P. L., "La Promenade Publique," Color-engraving. M. Knoedler & Co.	250.00	357—Forster, F., "Dido and Aeneas," after Guerin; Line-engraving. M. Lundheimer.	7.50
172—Campagnola, D., "The Virgin Adored by Saints," Painter-engraving. F. Meder.	45.00	233—Delaram, F., "Sir William Segar, Garter King at Arms," Painter-engraving. T. Richmond.	5.00	358—Fragonard, J. H., "Satyr Family," Painter-etching. F. Meder.	35.00
173—Campagnola, D., "Another Impression of the Samy," A. Roullier.	85.00	234—Delatre, J. M., "Children Feeding Chickens," after Hamilton; Stipple. D. Allen.	15.00	359—Fragonard, J. H., "L'Armoire," Painter-etching. F. Meder.	27.50
174—Campagnola, D., "The Musical Shepherds," Painter-engraving. M. Knoedler & Co.	420.00	235—Delatre, J. M., "Les Quatre Petits Combats," Painter-engraving. E. C. Wendt.	1,325.00	360—Gaillard, F., "Joannes Bellinus," Engraving. T. Richmond.	6.00
175—Campagnola, D., "Nude Female," Kennedy & Co.	250.00	236—Demarteau, G., "La Bergere," after Huet; Color-engraving. Kennedy & Co.	230.00	361—Gaillard, F., "Oedipus," after Ingres; Engraving. F. Meder.	22.50
176—Campagnola, D., "Christ and the Samaritan Woman," Painter-engraving. Boston Museum.	260.00	237—Demarteau, G., "La Bergere," after Huet; Color-engraving. E. F. Bonaventure.	145.00	362—Gaillard, F., "The Man with the Pink," after van Eyck; Engraving. A. H. Hahlo & Co.	105.00
177—Campagnola, D., "St. John the Baptist," Engraving. Paul A. Sachs.	1,325.00	238—Demarteau, G., "La Bergere," after Huet; Color-engraving. E. F. Bonaventure.	145.00	363—Gaillard, F., "Pope Pius IX," Engraving. E. Spencer.	10.00
178—Campagnola, D., "Ganymede," Painter-engraving. E. Spencer.	230.00	239—Demarteau, G., "La Bergere au Chien," after Huet; Color-engraving. E. F. Bonaventure.	65.00	364—Gaillard, F., "La Crepuscule," Engraving. I. Richmond.	5.00
179—Campagnola, D., "The Astrologer," Engraving. E. Spencer.	120.00	240—Demarteau, G., "Young Girl with a Rose in Her Hair," after Boucher; Color-engraving. Kennedy & Co.	127.50	365—Gaillard, F., "Wax Bust," after Raphael; Engraving. F. Meder.	17.50
180—Canale, A., "Four Small Views of Venice," Painter-etchings. A. Hahlo & Co.	85.00	241—Demarteau, G., "Pastorale No. 585; Pastorale No. 586," after Huet; Color-engravings (2). Kennedy & Co.	190.00	366—Gaillard, F., "Dom Prosper Gueranger, Abbe of Solesmes," Engraving. Boston Museum.	70.00
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182—Canot, P. C., "The Tempest," after de Vlieger; Line-engraving. Miss L. A. Morris.	7.50	243—Demarteau, G., "L'ete," after Huet. E. F. Bonaventure.	80.00	368—Gaillard, F., "Monsieur Pie, Bishop of Poitiers," Engraving. Leo M. Prince.	20.00
183—Caraglio, G. J., "The Battle of the Buckler and the Lance," after Raphael; Engraving. T. Richmond.	12.50	244—Demarteau, G., "Nymphs au Mouton; Nymphs au Papillon," after Huet; Color-engravings (2). E. F. Bonaventure.	90.00	369—Gaillard, F., "The Disciples at Emmaus," after Rembrandt; Engraving. A. H. Hahlo & Co.	40.00
184—Carracci, A., "Pan Tamed by Cupid," after Raphael; Etching. G. Busse.	5.00	245—Dent, M., "The Bass-Relievo with Three Cupids; also known as the Throne of Neptune," Engraving. A. Roullier.	35.00	370—Gaillard, F., "St. George," after Raphael; Engraving. Keppel & Co.	17.50
185—Carracci, A., "Portrait of Titian," after Raphael; Etching. G. Busse.	35.00	246—Dent, M., "The Judgement of Paris," Engraving. Max Williams.	27.50	371—Gaillard, F., "Soeur Rosalie," Engraving. Boston Museum.	80.00
186—Carracci, A., "Susannah and the Elders," Painter-etching. Max Williams.	5.00	247—Dent, M., "Venus and Cupid Carried by Dolphins," Engraving. A. B. Lingam.	260.00	372—Gaillard, F., "Portrait of Ferdinand Gaillard," Engraving. T. Richmond.	3.00
187—Carracci, A., "The Christ of Capriola," Etching and engraving. A. Roullier.	12.50	248—Dent, M., "Le Consomme," after Moitte; Line-engraving. Joseph E. Widener.	6.00	373—Galestruzzi, G. B., "Silenus Accompanied by Fauns and Satyrs," Engraving. Keppel & Co.	5.00
188—Chauvel, T. N., "Solitude," after Daubigny; Etching. Kennedy & Co.	120.00	249—Descourts, C. M., "La Foire de Village," after Taunay; Color-engraving. Dr. Rosenbach.	170.00	374—Gauguin, T., "Childish Impatience," after Cosway; Stipple. Kennedy & Co.	35.00
189—Chauvel, T. N., "Le Lac," after Corot; Etching. E. N. Schurman.	27.50	250—Descourts, C. M., "La Noce de Village," after Taunay; Color-engraving. Dr. Rosenbach.	170.00	375—Gauguin, T., "Dancing Dogs," after Morland; Stipple. J. F. Drake, Inc.	850.00
190—Cheesman, T., "Lady Hamilton as 'The Spinster,'" after Romney; Stipple. Boston Museum.	260.00	251—Descourts, C. M., "La Rixe," after Taunay; Color-engraving. Joseph Duveen.	400.00	376—Gauguin, T., "Guinea Pigs," after Morland; Stipple. J. F. Drake, Inc.	850.00
191—Chereau, F., "Nicolas de Largilliere," after his own painting; Line-engraving. R. Ederheimer.	6.00	252—Descourts, C. M., "La Tamborin," after Taunay; Color-engraving. Joseph Duveen.	400.00	377—Gautier, J. F., "Portrait of Voltaire," after Gautier fils. M. Knoedler & Co.	53.00
192—Choffard, P. P., "Les Amours Champetres," after Baudouin; Line-engraving. E. F. Bonaventure.	17.50	253—Descourts, C. M., "L'Amant Surpris," after Schall; Color-engraving. Paul A. Sachs.	290.00	378—Gautier, J. F., "Portrait of Voltaire," after Gautier fils. M. Knoedler & Co.	10.00
193—Claessens, L. A., "The Descent from the Cross," after Rubens; Line-engraving. T. Richmond.	12.50	254—Descourts, C. M., "Vue d'un Port de L'Aar," Color-engraving. J. F. Drake.	27.50	379—Gelle, C., "La Danse au Bord de l'Eau," Painter-etching. P. D. Colnaghi & Obach.	60.00
194—Clint, G., "William Pitt," after Hoppner; Mezzotint. Mrs. T. Wickes.	52.50	255—Desnoyers, L. A. B., "St. Marguerite," after Raphael; Color-engraving. Miss Louise McCarthy.	45.00	380—Gelle, C., "Le Bouvier," Painter-etching. A. Roullier.	790.00
195—Clint, G., "Miss Arabella Jane Wilmot," after Hoppner; Mezzotint. Kennedy & Co.	130.00	256—Desnoyers, L. A. B., "Belisaire Portant son Guide," after Gerard; Line-engraving. E. S. Benjamin.	45.00	381—Gelle, C., "La Danse Sous Les Arbres," Painter-etching. D. Allen.	90.00
196—Colored Prints, "Fisher Girl—Nurse Girl," Line-engravings. J. F. McGuire.	110.00	257—Desnoyers, L. A. B., "Napoleon I. in Coronation Robes," after Gerard; Line-engraving. Miss R. Lorenz, agent.	22.50	382—Gelle, C., "Le Soleil Couchant," Painter-etching. A. Roullier.	600.00
197—Conde, J., "Mrs. Fitzherbert," after Cosway; Stipple. Kennedy & Co.	35.00	258—Desnoyers, L. A. B., "Charles Maurice Talleyrand de Perigord," after Gerard; Line-engraving. G. Busse.	210.00	383—de Ghendt, E., "Le Soir," after Baudouin; Line-engraving. Dr. Rosenbach.	17.50
198—Conde, J., "Signora Storace as Euphrosyne," after de Wilde; Stipple. J. F. Sabin.	12.50	259—Dickinson, W., "Childish Amusement," after Morland; Mezzotint. Kennedy & Co.	32.50	384—Ghisal, G., "Caius Marius Intimidating Soldiers Sent to Kill Him," Engraving. Paul A. Sachs.	7.50
199—Conde, J., "Mrs. Tickell," after Cosway; Stipple. R. Ederheimer.	17.50	260—Dietrich, C. W. E., "The Shepherd's Family," Painter-etching. G. Kohn.	7.00	385—Ghisal, G., "Birth of Memnon," after Romano; Engraving. T. Richmond.	5.00
200—Copia, J. L., "The Green Plot; The Grove," after Lavreince. F. Meder.	20.00	261—Dietrich, C. W. E., "The Peddler," Painter-etching. Keppel & Co.	50.00	386—Glockenton, A., "Christ Entering Jerusalem," Engraving. Keppel & Co.	35.00
201—Couche, J., "La Coquette Fixee," after Fragonard; Line-engraving. Miss R. H. Lorenz, agent.	22.50	262—Dietrich, C. W. E., "Nymphs Bathing Near a Cave," Painter-etching. A. Roullier.	15.00	387—Glover, G., "Portrait of John Fox, the Martyrologist," Line-engraving. Miss L. J. Hays.	4.00
202—Cousins, S., "Penelope—Boothby," after Reynolds; Mezzotint. F. S. Arnold.	47.50	263—Dixon, J., "The Mises Gravier," after Reynolds; Mezzotint. Gerald Letts.	75.00	388—Goltzius, H., "The Massacre of the Innocents," Painter-engraving. W. Weinstein.	10.00
203—Cousins, S., "Mrs. Braddvill," after Reynolds; Mezzotint. Francis M. Whitehouse.	210.00	264—Dolendo, B., "Joseph Justus Scaliger," Painter-engraving. Max Williams.	2.00	389—Goltzius, H., "Pieta," Painter-engraving. F. Meder.	60.00
204—Cousins, S., "Beatrice Cenci," after Reni; Mezzotint. Leopold Wormser.	32.50	265—Doughty, W., "Rev. William Mason," after Reynolds; Mezzotint. Kennedy & Co.	27.50	390—Goltzius, H., "The Standard-Bearer," Painter-engraving. G. Busse.	55.00
205—Cousins, S., "Miss Rosamond Croker," after Reni; Mezzotint. M. Knoedler & Co.	150.00	266—Drevet, P., "Robert de Cotte," after Rigaud; Line-engraving. A. Roullier.	90.00	391—Goltzius, H., "A Captain of Infantry," Painter-engraving. G. Busse.	40.00
206—Cousins, S., "Lady Dover and Child," after Lawrence; Mezzotint. Francis D. Whitehouse.	75.00	267—Drevet, P., "Louis Auguste de Bourbon, Prince de Dombes," after de Troy; Line-engraving. W. W. Seaman, agent.	115.00	392—Goltzius, H., "Life Size Portrait of the Engraver Himself," Painter-engraving. Max Williams.	175.00
207—Cousins, S., "Lady Gray and Children," after Lawrence; Mezzotint. Keppel & Co.	230.00	268—Drevet, P., "Hyacinthe Rigaud," after his own painting; Line-engraving. W. W. Seaman, agent.	62.50	393—Goltzius, H., "The Son of Frius with His Dog," Painter-engraving. Keppel & Co.	100.00
208—Cousins, S., "Master Lambton," after Lawrence; Mezzotint. Francis D. Whitehouse.	400.00	269—Drevet, P., "Samuel Bernard," after Rigaud; Line-engraving. A. H. Hahlo & Co.	100.00	394—Gourmont, J., "The Massacre of the Innocents," Painter-engraving. Paul A. Sachs.	80.00
209—Cousins, S., "Sir Thomas Lawrence," after his own painting; Mezzotint. Leopold Wormser.	17.50	270—Drevet, P., "Jacques Benigne Bossuet," after Rigaud; Line-engraving. A. H. Hahlo & Co.	660.00	395—Gourmont, J., "The Flagellation," Painter-engraving. M. Knoedler & Co.	85.00
210—Cousins, S., "La Surprise," after Dubuffe; Mezzotint. Leopold Wormser.	52.50	271—Drevet, P., "Adrienne Lecouvreur," after Coppel; Line-engraving. A. Roullier.	53.00	396—Green, V., "Lady Elizabeth Compton," after Reynolds; Mezzotint. J. F. Drake, Inc.	600.00
211—Cousins, S., "Sunshine of Love," after Raoux; Mezzotint. Mr. Lawrence.	65.00	272—Duchange, G., "Charles de la Fosse," after Rigaud; Line-engraving. Herman G. Weink.	5.00	397—Green, V., "Ann, Duchess of Cumberland," after Gainsborough; Mezzotint. J. F. Drake, Inc.	300.00
212—Cousins, S., "The Age of Innocence," after Reynolds; Mezzotint. Mr. Lawrence.	80.00	273—Dumee, E. F., "The Chase," Stipple. W. W. Seaman, agent.	60.00	398—Green, V., "Henry Danvers, Earl of Danby," after van Dyck; Mezzotint. M. Knoedler & Co.	90.00
213—Cranach, L., "The Penance of St. John Chrysostom," Painter-engraving. F. Meder.	30.00	274—Dunkarton, R., "Hon. Henry Addington," after Copley; Mezzotint. Miss R. H. Lorenz, agent.	60.00	399—Green, V., "Georgiana, Duchess of Devonshire," after Reynolds; Mezzotint. J. F. Drake, Inc.	2,600.00
214—Cranach, L., "Another Impression of the Same," A. Hahlo & Co.	62.50	275—Dunkarton, R., "Miss Hampfield," after Widener; Mezzotint. Joseph E. Widener.	530.00	400—Green, V., "Mary Isabella, Duchess of Rutland," after Reynolds; Mezzotint. Kennedy & Co.	750.00
215—Da Carpi, U., "The Descent from the Cross," after Raphael; Woodcut. Paul A. Sachs.	30.00	276—Durand, A. B., "Ariadne," after Vanderlyn; Line-engraving. E. S. Benjamin.	15.00	401—Green, V., "Emily Mary, Countess of Salisbury," after Reynolds; Mezzotint. J. F. Drake, Inc.	775.00
216—Dambrun, J., "La Liberte Perdue; L'Epouse Mal Gardee," after Le Brun; Line-engravings (2). Miss Louise McCarthy.	70.00	277—Durer, A., "Adam and Eve," Painter-engraving. Otto Bernet, agent.	2,500.00	402—Green, V., "Benjamin West and Son," Mezzotint. B. S. Mauer.	30.00
217—Daule, J., "Catherine Mignard," after Mignard; Line-engraving. Max Williams.	25.00			403—Green, V., "Master Bradshaw and His Sisters," after Wright; Mezzotint. Kennedy & Co.	160.00
218—Daule, J., "Jean-Baptiste Rousseau," after Aved; Line-engraving. Max Williams.	20.00			404—Green, V., "A Winter's Tale," after Opie; Mezzotint. A. Roullier.	90.00
219—Dean, J., "Mercury," after Reynolds; Mezzotint. D. Allen.	37.50			405—Gullard, E., "Isabel," after Raeburn; color-mezzotint. Gerald Letts.	60.00
220—de Bry, J. T., "Soldiers Marching Called 'The Triumph of Death,'" Engraving. T. Richmond.	10.00			406—Haden, F. S., "Thames Fisherman," Drypoint. P. D. Colnaghi & Obach.	475.00
				407—Haden, F. S., "Kensington Gardens," Painter-etching. D. Allen.	140.00
				408—Haden, F. S., "Egham," Painter-etching. Kennedy & Co.	220.00

409—Haden, F. S., "On the Test"; Painter-etching. A. Roullier. 210.00	467—Laugier, J. N., "Pygmalion Amoureux de sa Statue," after Giroulet-Triouss. Line-engraving. T. Richmond. 3.00	521—Mantegna, A., "Triumph of Caesar: Soldiers Carrying Trophies"; Painter-engraving. F. Meder. 60.00	577—Meryon, C., "La Pompe de Notre Dame"; Painter-etching. Mr. Dick. 410.00
410—Haden, F. S., "Early Morning—Richmond"; Painter-etching. Mr. Ralph. 150.00	468—Launay, N. de, "L'Abus de la Credulité," after Aubry; Line-engraving. Mrs. Chauncey. 22.50	522—Mantegna, A., "Hercules and Antaeus"; Painter-engraving. Paul J. Sachs. 110.00	578—Meryon, C., "Le Pont Neuf"; Painter-etching. R. C. Bondy. 310.00
411—Haden, F. S., "The Mouth of the Brook"; Drypoint. Kennedy & Co. 250.00	469—Launay, N. de, "Le Carquois Epuisse," after Baudouin; Line-engraving. M. Knoedler & Co. 160.00	523—Mantegna, A., "Battle of Sea-Gods"; Painter-engraving. D. Allen. 410.00	579—Meryon, C., "Le Pont au Change"; Painter-etching. Boston Museum. 1,000.00
412—Haden, F. S., "Kensington Gardens"; Painter-etching. R. Ederheimer. 160.00	470—Launay, N. de, "Les Soins Tardifs," after Baudouin; Line-engraving. Dr. Rosenbach. 420.00	524—Mantegna, A., "The Bacchanal with a Vase"; Painter-engraving. Paul J. Sachs. 40.00	580—Meryon, C., "La Morgue"; Painter-etching. John L. Monaghan. 825.00
413—Haden, F. S., "A By-Road in Tipperary"; Painter-etching. Kennedy & Co. 1,700.00	471—Launay, N. de, "La Gayete de Silene," after Bertin; Line-engraving. Edward J. King. 40.00	525—Mantegna, A., "Bacchanal with Silenus"; Painter-engraving. P. D. Colnaghi & Obach. 40.00	581—Meryon, C., "L'Abside de Notre Dame de Paris"; Painter-etching. D. Allen. 3,100.00
414—Haden, F. S., "Combe Bottom"; Painter-etching. Mr. Dick. 95.00	472—Launay, N. de, "Le Chiffre d'Amour," after Fragonard; Line-engraving. McDougall Hawkes. 90.00	526—Marchi, G. F. L., "Miss Cholmondeley," after Reynolds; Mezzotint. D. Allen. 40.00	582—Meryon, C., "Rue des Chantres"; Painter-etching. A. Roullier. 210.00
415—Haden, F. S., "Shere Mill Pond"; Painter-etching. Edward M. Solomon. 310.00	473—Launay, N. de, "Les Hasards Heureux de l'Escarpolette," after Fragonard; Line-engraving. Kennedy & Co. 140.00	527—Marcuard, R. S., "The Fortune Teller," after Sanders; Stipple. Mr. Ormond. 90.00	583—Meryon, C., "Entree du Couvent des Capucins Francois a Athenes"; Painter-etching. Mrs. J. H. Russell. 90.00
416—Haden, F. S., "Sunset in Ireland"; Drypoint. Edwin Mayer. 500.00	474—Launay, N. de, "L'Education Fait Tout," after Fragonard; Line-engraving. D. Allen. 100.00	528—Martini, P. A., "Les Aveux Sinceres, ou les accords de Mariage," after (Queverdo); "La Toilette de la Mariee," after Le Brun; (2) Line-engravings. Dr. Rosenbach. 70.00	584—Meryon, C., "La Rue des Toiles, a Bourges"; Painter-etching. M. Knoedler & Co. 120.00
417—Haden, F. S., "Battersea Reach"; Painter-etching. Mr. Dick. 90.00	475—Launay, N. de, "Let Petit Predicateur," after Fragonard; Line-engraving. Miss Morris. 35.00	529—Martino da Udine, "The Entombment"; Painter-engraving. A. H. Hahlo & Co. 325.00	585—Meryon, C., "Portrait of Charles Meryon"; Painter-etching. Mrs. Chauncey. 450.00
418—Haden, F. S., "Yacht Tavern, Erith"; Painter-etching. A. O. Levy. 140.00	476—Launay, N. de, "L'Heureuse Fecondite," after Fragonard; Line-engraving. Boston Museum. 110.00	530—Mason, J., "The Landing of Aeneas," after Lorrain; Line-engraving. Dr. E. Eliot. 25.00	586—Meryon, C., "Portrait of Charles Meryon"; Painter-etching. A. H. Hahlo & Co. 260.00
419—Haden, F. S., "The Three Sisters"; Painter-etching. S. Lebmman. 100.00	477—Launay, N. de, "Dites Donc s'il vous plait," after Fragonard; Line-engraving. Mr. Wormser. 40.00	531—Massard, J., "Le Lever," after Baudouin; Line-engraving. Dr. Rosenbach. 40.00	587—Meyer, H., "Psyche," after Hoppner; Stipple. Kennedy & Co. 250.00
420—Haden, F. S., "Breaking up of the Agamemnon"; Painter-etching. Kennedy & Co. 220.00	478—Launay, N. de, "Les Beignets," after Fragonard; Line-engraving. D. Allen. 60.00	532—Massard, J., "Erigone," after Mieris; Line-engraving. E. Frenkel. 17.50	588—Meyer, H., "Lady Hamilton as Nature," after Romney; Stipple. M. Knoedler & Co. 1,000.00
421—Haden, F. S., "Challow Farm"; Painter-etching. Frederick Epstein. 90.00	479—Launay, N. de, "Le Petit Jour," after Freudeberg; Line-engraving. Joseph E. Widener. 15.00	533—Massard, J., "La Cruche Cassee," after Greuze; Line-engraving. A. H. Hahlo & Co. 160.00	589—Meyer, H., "Emma, Lady Kenyon," after Hoppner, Mezzotint. Max Williams. 625.00
422—Haden, F. S., "A Lancashire River"; Painter-etching. D. Allen. 110.00	480—Launay, N. de, "La Complaissance Maternelle," after Freudeberg; Line-engraving. Dr. Rosenbach. 45.00	534—Massard, J. B. R. U., "Apollo and the Muses," after Romano; Line-engraving. D. Allen. 55.00	590—Miger, S. C., "Hercules and Omphale," after le Romain; Line-engraving. McDougall Hawkes. 7.50
423—Haden, F. S., "An Early Riser"; Painter-mezzotint. A. Roullier. 300.00	481—Launay, N. de, "Le Billet Doux," after Lavreince; Line-engraving. D. Allen. 12.50	535—Massard, J. B. R. U., "Homer," after Gerard; Line-engraving. E. Frenkel. 25.00	591—Millet, J. F., "The Sower"; Lithograph. Mrs. E. J. Oesterline. 45.00
424—Hamilton, W., "The Four Seasons"; (4) Stipples. E. F. Bonaventure. 60.00	482—Launay, N. de, "La Consolation de l'Absence," after Lavreince; Line-engraving. D. Allen. 5.00	536—Massard, J. B. R. U., "Mme. Le Brun and Child"; Line-engraving. Mr. Richards. 360.00	592—Mocetto, G., "Judith with the Head of Holofernes," A. H. Hahlo & Co. 1,075.00
425—Harcourt, S. V. N., "Venus and Cupid"; Stipple. Dr. Rosenbach. 17.50	483—Launay, N. de, "L'Heureux Moment," after Lavreince; Line-engraving. Joseph E. Widener. 12.50	537—Masson, A., "Guillaume de Briacier," after Mignard; Line-engraving. Miss Louise McCarthy. 180.00	593—Mocetto, G., "The Calumny of Apelles," after Mantegna; Engraving. P. D. Colnaghi & Obach. 210.00
426—Haward, F., "Mrs. Siddons as the Tragic Muse," after Reynolds; Stipple. R. Ederheimer. 15.00	484—Launay, N. de, "O'en Dit l'Abbe," after Lavreince; Line-engraving. Mr. Wormser. 37.50	538—Masson, A., "Henri de Lorraine, Comte d'Harcourt"; Line-engraving. F. Meder. 275.00	594—Montagna, B., "Man with an Arrow"; Painter-engraving. Paul J. Sachs. 120.00
427—Helman, I. S., "Le Jardinier Galant," after Baudouin; Line-engraving. Dr. Rosenbach. 45.00	485—Launay, N. de, "Marche de Silene," after Raous; Line-engraving. T. Richmond. 7.50	539—Master, B., of the Die, "The Sacrifice to Priapus"; Engraving. E. Frenkel. 15.00	595—Morgen, R., "The Holy Family Reposing," after Poussin; Line-engraving. Dr. E. Eliot. 12.50
428—Henriquel-Dupont, L. P., "Mariage Mystique de St. Catherine d'Alexandrie," after Correggio; Line-engraving. Mr. Laurence. 12.50	486—Launay, N. de, "Le Mariage Conclu," after Borel; (2) Line-engravings. D. M. P. Cobb. 17.50	540—Master, B., "The Tapestry of the Pope," after Raphael; (4) Engraving. Mrs. Chauncey. 15.00	596—Morgen, R., "Parce Somnum Rumpere," after Titian; Line-engraving. Miss Louise McCarthy. 15.00
429—Henriquel-Dupont, L. P., "Peter the Great," after Delaroche; Line-engraving. T. Richmond. 5.00	487—Launay, R. de, "Le Mariage Conclu," after Borel; (2) Line-engravings. D. M. P. Cobb. 17.50	541—Master, B., "The Triumph of Cupid"; Engraving. Miss L. Teschner. 12.50	597—Morgen, R., "The Transfiguration," after Raphael; Line-engraving. A. Roullier. 25.00
430—Hodges, C. H., "De Scheeps-Bouwmeester," after Rembrandt; Mezzotint. F. Meder. 12.50	488—Lautensack, H. S., "View of a River with a Castle on an Island"; Painter-etching. A. Hahlo & Co. 6.00	542—Master, B., "Venus Commanding Psyche to Draw Water at the Fountain Guarded by Dragons"; Engraving. F. Meder. 20.00	598—Morgen, R., "The Last Supper," after da Vinci; Line-engraving. Kennedy & Co. 500.00
431—Hollar, W., "The Four Seasons"; Painter-etching. D. Allen. 37.50	489—Lebas, J. P., "Lecon d'Amour," after Greuze; Line-engraving. J. F. Drake, Inc. 3.00	543—Master, B. M., "Judgment of Solomon"; Engraving. Paul D. Sachs. 65.00	599—Morgen, R., "Aurora with Apollo and the Hours," after Reni; Line-engraving. R. Friedenber. 140.00
432—Hopper, D., "Hoffart get vor dem Verderben"; Etching. Miss Hays. 4.00	490—Lebas, J. P., "The Bathers," after Poelenburg; Line-engraving. E. R. Lyon. 115.00	544—Master, I. B., "Children Gathering Grapes," probably after Raphael; Engraving. Mrs. L. Rossbach. 20.00	600—Morgen, R., "The Hunting Feast of Diana," after Domenichino; Line-engraving. Dr. E. Eliot. 27.50
433—Hopper, D., "Christ on the Cross"; Etching. Paul J. Sachs. 7.50	491—Le Beau, P. A., "Le Lever de la Mariee," after Dugoure; Line-engraving. Percy W. Darbyshire. 20.00	545—Master, I. B., "A Woman and a Bagpiper," Painter-engraving. G. Buse. 40.00	601—Morgen, R., "The Three Ages," after Gerard; Line-engraving. E. Frenkel. 15.00
434—Hopper, D., "The Crucifix"; Etching. E. M. Berolzheimer. 10.00	492—Lefevre, A. D., "The Immaculate Conception," after Murillo; Line-engraving. Max Williams. 60.00	546—Master, I. B., with the Bird, "Leda and Her Children"; Painter-engraving. Boston Museum. 100.00	602—Morgen, R., "Portrait of Leonardo da Vinci"; Line-engraving. A. Roullier. 10.00
435—Hopper, D., "The Last Judgment"; Etching. Keppel & Co. 40.00	493—Lefevre, A. D., "Le Sommeil d'Antiope," after Correggio; Line-engraving. Robert Glendenning. 6.00	547—Master, I. B., with the Bird, "Rome Seated on Her Trophies"; Painter-engraving. A. H. Hahlo & Co. 300.00	603—Morin, J., "Portrait of Anne of Austria"; Engraving. Max Williams. 32.50
436—Hopper, D., "Gib Frid"; Etching. A. B. Spingarn. 17.50	494—Le Grand, L., "Le Bon Jour," after Conyers; Stipple. M. Knoedler & Co. 775.00	548—Master, L. C. Z., "The Flight into Egypt"; Painter-engraving. A. H. Hahlo & Co. 1,225.00	604—Morin, J., "Portrait of Cardinal Guido Bentivoglio," after Van Dyck; Engraving. Max Williams. 35.00
437—Houbraeken, J., "Portrait of John Lord Thurlow," after Cooper; Line-etching. D. M. P. Cobb. 6.00	495—Legros, A., "Le Passage a la Mer"; Painter-etching. A. Roullier. 110.00	549—Master, L. C. Z., "Christ Entering Jerusalem"; Painter-engraving. Boston Museum. 3,100.00	605—Morin, J., "Nicholas Chrystin," after Van Dyck; Engraving. F. Meder. 17.50
438—Houbraeken, J., "Count Zinzendorf"; Line-etching. F. Meder. 3.00	496—Legros, A., "The Canal"; Painter-etching. Mr. Laurence. 35.00	550—Master of the Crab or Crayfish, "The Death of Lucretia"; Painter-engraving. P. D. Colnaghi & Obach. 150.00	606—Morin, J., "Portrait of Henri de Lorraine, Duc de Guise," after Citermans; Engraving. Max Williams. 15.00
439—Houston, R., "Man Holding a Knife," after Rembrandt; Mezzotint. M. Knoedler & Co. 115.00	497—Lepere, A., "Rheims Cathedral"; Painter-etching. Boston Museum. 80.00	551—Master of the Rat-Trap, "The Two Armies"; Painter-engraving. Paul J. Sachs. 35.00	607—Morin, J., "Henry II, King of France"; Mrs. J. H. Russell. 17.50
440—Houston, R., "An Old Woman Plucking a Fowl," after Rembrandt; Mezzotint. Boston Museum. 300.00	498—Lepicie, B., "Mme. Charlotte Desmaries as Thalia," after Coppel; Line-engraving. Miss Louise McCarthy. 280.00	552—Master of the Tarocchi Cards, "A Set of Fifty Engravings Known as The Tarocchi Cards" (divided into 5 groups); (50) Painter-engravings. P. D. Colnaghi & Obach. 2,525.00	608—Morin, J., "Portrait of Louis XIII," after Champaigne; Engraving. Mrs. J. H. Russell. 17.50
441—Houston, R., "The Syndics," after Rembrandt; Mezzotint. M. Knoedler & Co. 60.00	499—Lepicie, R. E. M., "La Jeunesse sous les Habillements de la Decrepitude," after Coppel; Line-engraving. Miss Morris. 65.00	553—Mathieu, J., "Le Serment d'Amour," after Fragonard; Line-engraving. Dr. Rosenbach. 210.00	609—Morin, J., "Portrait of Pierre Maugis des Granges," after Champaigne; Engraving. F. Meder. 20.00
442—Hudson, H., "Mrs. Curtis," after Walton; Mezzotint. P. D. Colnaghi & Obach. 775.00	500—Levesque, P. C., "Erigone Vaincue," after Deshayes; Line-engraving. Dr. Rosenbach. 22.50	554—Mathieu, J., "La Bonne Mere," after Fragonard; Line-engraving. Dr. Rosenbach. 210.00	610—Morin, J., "Portrait of Cardinal Mazarin," after Champaigne; Engraving. E. Frenkel. 12.50
Third Session.			
443—Ingouf, F. R., "La Promenade du Matin—La Promenade du Soir"; (2) Line-engravings. Miss Louise McCarthy. 110.00	501—Liotard, J. E., "Portrait of Himself"; Mezzotint. M. Knoedler & Co. 1,375.00	555—Matsys, C., "St. Luke Painting the Virgin"; Painter-engraving. A. Hahlo & Co. 65.00	611—Morin, J., "Portrait of Jacques Le Mercier," after Champaigne; Engraving. Mrs. Chauncey. 12.50
444—Ingouf, P. C., "Venus Tying the Wings of Love," after Le Brun; Line-engraving. Max Williams. 7.50	502—Longhi, G., "Lo Spozializio," after Raphael; Line-engraving. A. Roullier. 80.00	556—Matsys, C., "The Battle"; Painter-engraving. D. Allen. 22.50	612—Morin, J., "Portrait of Omer Talon," after Champaigne; Engraving. Mrs. J. H. Russell. 32.50
445—Janinet, F., "L'Agreeable Neglige," after Baudouin; Line-engraving. M. Knoedler & Co. 280.00	503—Longhi, G., "The Reading Magdalen," after Correggio; Line-engraving. W. S. Maxwell. 65.00	557—Matsys, C., "The Hunch-back Dancers"; (3) Painter-engravings. Mrs. Chauncey. 17.50	613—Morin, J., "Portrait of Augustin de Thou"; Engraving. M. Einstein. 12.50
446—Janinet, F., "Le Culte Systematique," after Careme; Color-engraving. Kennedy & Co. 65.00	504—Longhi, G., "Triumph of Galatea," after Albani; Line-engraving. T. Richmond. 380.00	558—McArdell, J., "Mary, Duchess of Ancaster," after Hudson; Mezzotint. P. D. Colnaghi & Obach. 20.00	614—Morin, J., "Portrait of Amador Jean Baptiste de Vignerod, Abbe de Richelieu," after Champaigne; Engraving. M. Einstein. 30.00
447—Janinet, F., "Bacchus Preside a la Fete," after Careme; Color-engraving. Kennedy & Co. 65.00	505—Longhi, G., "Le Delicie Maternelle," after Lawrence; Line-engraving. G. Buse. 800.00	559—McArdell, J., "Maria, Countess of Coventry," after Hamilton; Mezzotint. F. S. Arnold. 25.00	615—Morin, J., "Portrait of Marie de Medicis," after Pourbus; Engraving. E. Frenkel. 32.50
448—Janinet, F., "L'Amour," after Fragonard; Color-engraving. Duveen Brothers. 1,375.00	506—Longueuil, I. de, "Correction Maternelle," after Aubry; Line-engraving. Miss Louise McCarthy. 1,275.00	560—McArdell, J., "Lady Flenhoulet," after Reynolds; Mezzotint. J. F. Drake, Inc. 440.00	616—Morland, G., "A Tea Garden"; Stipple. F. Meder. 800.00
449—Janinet, F., "La Folie," after Fragonard; Color-engraving. Duveen Brothers. 1,375.00	507—Loup, P., "A Standard-Bearer," after Rembrandt; Mezzotint. Max Williams. 750.00	561—McArdell, J., "Rachel, Countess of Southampton," after Van Dyck; Mezzotint. A. B. Springer. 17.50	617—Morland, G., "St. James Park"; Stipple. F. Meder. 800.00
450—Janinet, F., "La Confiance Enfantine—La Crainte Enfantine," after Freudeberg; (2) Color-engravings. Dr. Rosenbach. 380.00	508—Lucas, J., "L'Exemple des Meres," after Jeaourt; Line-engraving. M. Knoedler & Co. 325.00	562—McArdell, J., "Mrs. Woffington," after Pond; Mezzotint. Miss R. H. Lorenz, agent. 90.00	618—Morland, G., "The Squire's Door"; Stipple. M. Knoedler & Co. 340.00
451—Janinet, F., "L'Aveu Difficile," after Lavreince; Color-engraving. Joseph E. Widener. 825.00	509—Lucas, J., "Lord Chief Justice Tindal"; Mezzotint. Mrs. F. Wicker. 775.00	563—McArdell, J., "Tobit and the Angel," after Rembrandt; Mezzotint. G. Kohn. 35.00	619—Morland, G., "The Farmer's Door"; Stipple. M. Knoedler & Co. 340.00
452—Janinet, F., "La Comparaison," after Lavreince; Color-engraving. Joseph E. Widener. 800.00	510—Maleuvre, P., "L'Enfant Gate," after Greuze; Line-engraving. Robert Glendenning. 27.50	564—McArdell, J., "Time Clipping the Wings of Love," after Van Dyck; Mezzotint. Miss Morris. 40.00	620—Morland, G., "Children Playing Soldiers"; Mezzotint. D. Allen. 560.00
453—Janinet, F., "L'Indiscretion," after Lavreince; Color-engraving. Joseph E. Widener. 1,275.00	511—Maleuvre, P., "Le Boudoir," after Freudeberg; Line-engraving. Dr. Rosenbach. 40.00	565—Meadows, R. M., "Attention—Inattention," after Smith; (2) Stipples. Dr. Rosenbach. 340.00	621—Morland, G., "Blind Man's Buff"; Mezzotint. E. Spencer. 225.00
454—Janinet, F., "Ha! le Joli Petit Chien—Le Petit Consell," after Lavreince; Color-engraving. M. Knoedler & Co. 750.00	512—Mandel, J. A. E., "Madonna Della Sedia," after Raphael; Line-engraving. Mr. Laurence. 400.00	566—Mellan, C., "The Sudarium of St. Veronica"; Line-engraving. F. Meder. 25.00	622—Moyreau, J., "La Collation," after Watteau; Etching & Engraving. Miss R. H. Lorenz, agent. 22.50
455—Janinet, F., "Mlle. Du T," after Le moine; Color-engraving. Kennedy & Co. 325.00	513—Mandel, J. A. E., "Madonna Pan-shanger," after Raphael; Line-engraving. Dr. Rosenbach. 65.00	567—Mellan, C., "St. Peter Nolaseque"; Line-engraving. Max Williams. 32.50	623—Moyreau, J., "La Partie Quaree," after Watteau; Etching & Engraving. Miss R. H. Lorenz, agent. 17.50
456—Jones, J., "Edmund Burke," after Romney; Mezzotint. M. Knoedler & Co. 775.00	514—Mandel, J. A. E., "La Bella di Tiziano," after Titian; Line-engraving. Dr. R. O. Born. 35.00	568—Mercur, P., "St. Amelia, Queen of Hungary," after Delaroche; Line-engraving. Kennedy & Co. 15.00	624—Muller, J. F. W., "The Sistina Madonna," after Raphael; Line-engraving. R. Friedenber. 200.00
457—Jones, J., "Mrs. Charlotte Davenport," after Romney; Mezzotint. Joseph E. Widener. 2,500.00	515—Mantegna, A., "The Entombment"; Painter-engraving. C. F. Williams. 45.00	569—Meryon, C., "Le Stryge"; Painter-etching. A. Hahlo & Co. 1,175.00	625—Muller, J. F. W., "St. John the Evangelist," after Domenichino; Line-engraving. E. Spencer. 15.00
458—Jones, J., "Lady Hamilton as Emma," after Romney; Stipple. Boston Museum. 400.00	516—Mantegna, A., "Christ Descending into Limbo"; Painter-engraving. Kennedy & Co. 37.50	570—Meryon, C., "Le Petit Pont"; Painter-etching. D. Allen. 775.00	626—Muller, J. G. Von, "Mme. Louise Elisabeth Vigee-Le Brun"; Line-engraving. E. F. Bonaventure. 35.00
459—Josey, R., "Portrait of Thomas Carlyle," after Whistler; Mezzotint. W. T. Wallace. 65.00	517—Mantegna, A., "The Risen Christ Between St. Andrew and St. Longinus"; Painter-engraving. D. Allen. 85.00	571—Meryon, C., "L'Arche du Pont Notre Dame"; Painter-etching. Mr. Dick. 350.00	627—Muse, A. de, "The Israelites Gathering Manna," after Raphael; Line-engraving. A. B. Spingarn. 20.00
460—Jukes, F., "Courtship—Matrimony," after Williams; (2) Aquatints. Dr. Rosenbach. 650.00	518—Mantegna, A., "The Virgin and Child"; Painter-engraving. D. Allen. 25.00	572—Meryon, C., "La Galerie de Notre Dame"; Painter-etching. Mrs. J. H. Russell. 700.00	628—Muse, A. de, "Iphigenia Recognizes Orestes and Pylades," after Bandinelli; Line-engraving. E. Frenkel. 7.50
461—Kohlschein, J., "The Holy Family," after Ittenbach; Line-engraving. Mr. Laurence. 15.00	519—Mantegna, A., "The Virgin in a Grotto"; Painter-engraving. Boston Museum. 40.00	573—Meryon, C., "Rue des Mauvais Garcons"; Painter-etching. D. Allen. 350.00	629—Muse, A. de, "Apollo and Daphne"; Line-engraving. Robert Glendenning. 27.50
462—Kohlschein, J., "St. Cecilia," after Raphael; Line-engraving. Mr. Laurence. 37.50	520—Mantegna, A., "Triumph of Caesar: The Senators"; Painter-engraving. James L. Phillips. 6.00	574—Meryon, C., "La Tour de l'Horloge"; Painter-etching. D. Allen. 700.00	630—Muse, A. de, "Venus and Cupid"; Engraving. Paul J. Sachs. 22.50
463—Knight, C., "Lady Hamilton as Bacchante," after Romney; Stipple. Mrs. Chauncey. 85.00		575—Meryon, C., "Tourelle, Rue de la Tixerenderie"; Painter-etching. D. Allen. 775.00	631—Muse, A. de, "Peasant and the Woman with the Basket of Eggs," after Raphael; Engraving. G. Buse. 17.50
464—Knaus, L., "The Baptism," "The Mountebank" (2). T. Richmond. 25.00		576—Meryon, C., "St. Etienne-du-Mont"; Painter-etching. Mr. Laurence. 400.00	632—Musil, L. de, "Portrait of Barbarossa, Bey of Algiers"; Painter-engraving. Miss Hays. 7.50
465—Larmessin, N. de, "Le Jeu du Pied de Boeuf," after Lancret; Line-engraving. Miss Louise McCarthy. 40.00			633—Nanteuil, R., "Francois de Vendome, Duc de Beaufort," after Noret; Line-engraving. Mr. Wormser. 42.50
466—Larmessin, N. de, "Portrait of Claude Halle," after Le Gros; Line-engraving. T. Richmond. 6.00			634—Nanteuil, R., "Pompone de Bellevue," after le Brun; Line-engraving. A. Roullier. 150.00

637—Nanteuil, R., "Jacques, Marquis de Castelnau"; Line-engraving. Mr. Wormser. 52.50	697—Raimondi, M. A., "St. Cecilia," after Raphael; Engraving. H. B. Dick. 105.00	753—Rembrandt, Van R., "The Landscape with a Cottage and Haystack," Painter-etching. M. Knoedler & Co. 2,000.00	806—Schoengauer, M., "The Virgin of the Annunciation," Painter-engraving. A. Roullier. 375.00
638—Nanteuil, R., "Jean Baptiste Colbert"; Line-engraving. D. Allen. 410.00	698—Raimondi, M. A., "The Dance of Cupids," after Raphael; Engraving. Kennedy & Co. 140.00	754—Rembrandt, Van R., "A Large Landscape with a Mill-sail Seen Above a Cottage," Painter-etching. D. Allen. 210.00	807—Schoengauer, M., "The Annunciation," Painter-engraving. A. Roullier. 900.00
639—Nanteuil, R., "Basil Fouquet"; Line-engraving. Max Williams. 170.00	699—Raimondi, M. A., "Two Fauns Carrying a Child in a Basket," Engraving. Paul J. Sachs. 37.50	755—Rembrandt, Van R., "Rembrandt's Mill," Painter-etching. Mrs. J. H. Russell. 850.00	808—Schoengauer, M., "The Nativity," Painter-engraving. Keppel & Co. 300.00
640—Nanteuil, R., "Nicholas Fouquet"; Line-engraving. Max Williams. 90.00	700—Raimondi, M. A., "The Judgment of Paris," after Raphael; Engraving. A. H. Hahlo & Co. 350.00	756—Rembrandt, Van R., "The Goldweaver's Field," Painter-etching. J. F. Drake, Inc. 2,050.00	809—Schoengauer, M., "The Passion of Christ," Painter-engraving. D. Allen. 1,175.00
641—Nanteuil, R., "Jean-Baptiste Budes, Comte de Guebriant"; Line-engraving. Mr. Wormser. 45.00	701—Raimondi, M. A., "The Young and the Old Bacchant," after Romano; Engraving. G. Busse. 17.50	757—Rembrandt, Van R., "Old Man Seated, with a Flowing Beard, Fur Cap and Velvet Cloak," Painter-etching. Mr. Phillips. 170.00	810—Schoengauer, M., "Christ Carrying the Cross," Painter-engraving. E. Mitchell. 225.00
642—Nanteuil, R., "Louis Hesselin, Conseiller d'Etat"; Line-engraving. Mr. Wormser. 40.00	702—Raimondi, M. A., "Vulcan, Venus and Cupid," Engraving. Boston Museum. 390.00	758—Rembrandt, Van R., "Old Man with a Divided Fur Cap," Painter-etching. A. H. Hahlo & Co. 180.00	811—Schoengauer, M., "The Crucifixion," Painter-engraving. Mr. Wormser. 35.00
643—Nanteuil, R., "Duc de Meilleraye"; Line-engraving. D. Allen. 90.00	703—Raimondi, M. A., "Mars, Venus and Cupid," Engraving. Paul J. Sachs. 30.00	759—Rembrandt, Van R., "Young Man Mus-ing," Painter-etching. D. Allen. 270.00	812—Schoengauer, M., "The Virgin and Child with a Parrot," Painter-engraving. A. Roullier. 100.00
644—Nanteuil, R., "Michel le Tellier"; Line-engraving. Mr. Wormser. 50.00	704—Raimondi, M. A., "Trajan Crowned by Victory," Engraving. C. F. Williams. 27.50	760—Rembrandt, Van R., "Doctor Faustus," Painter-etching. A. H. Hahlo & Co. 620.00	813—Schoengauer, M., "The Virgin Seated in a Court-yard," Painter-engraving. D. Allen. 1,525.00
645—Nanteuil, R., "Henri de Mesmes, President au Parlement de Paris"; Line-engraving. Mav Williams. 85.00	705—Raimondi, M. A., "A Man and a Woman Conversing at the edge of a Wood," Engraving. D. Allen. 140.00	761—Rembrandt, Van R., "Portrait of Cornelis Claesz Anso, Mennonite Preacher," Painter-etching. A. Roullier. 340.00	814—Schoengauer, M., "The Death of the Virgin," Painter-engraving. A. Roullier. 3,300.00
646—Nanteuil, R., "Jean Loret"; Line-engraving. Paul J. Sachs. 85.00	706—Raimondi, M. A., "Poetry," after Raphael; Engraving. F. Meder. 50.00	762—Rembrandt, Van R., "Portrait of Clement de Jonghe, Print-seller," Painter-etching. J. F. Drake, Inc. 2,050.00	815—Schoengauer, M., "Christ Appearing to Magdalen," Painter-engraving. Keppel & Co. 240.00
647—Nanteuil, R., "Louis XIV"; Line-engraving. D. Allen. 300.00	707—Raimondi, M. A., "The Three Doctors," Engraving. Paul J. Sachs. 130.00	763—Rembrandt, Van R., "Portrait of Jacob Haaring, Painter-etching. P. D. Colnaghi & Obach. 2,550.00	816—Schoengauer, M., "Temptation of St. Anthony," Painter-engraving. A. H. Hahlo & Co. 700.00
648—Nanteuil, R., "Cardinal Jules Mazarin, after Van Mol; Line-engraving. Mr. Wormser. 27.50	708—Raimondi, M. A., "The Hunt of Trajan," after Raphael; Engraving. G. Busse. 17.50	764—Rembrandt, Van R., "Portrait of Jan Lutma, The Elder," Painter-etching. Joseph E. Widener. 5,000.00	817—Schoengauer, M., "St. George Killing the Dragon," Painter-engraving. A. H. Hahlo & Co. 650.00
649—Nanteuil, R., "Cardinal Jules Mazarin"; Line-engraving. Mrs. J. H. Russell. 60.00	709—Raimondi, M. A., "The Climbers," after Angelo; Engraving. F. Meder. 150.00	765—Rembrandt, Van R., "Portrait of Jan Asselyn, the Painter," Painter-etching. James D. Brown. 180.00	818—Schoengauer, M., "St. James the Greater Defeating the Saracens," Painter-engraving. J. F. Drake. 900.00
650—Nanteuil, R., "Cardinal Jules Mazarin"; Line-engraving. Mr. Wormser. 47.50	710—Raimondi, M. A., "La Casquette," after Angelo; Engraving. F. Meder. 45.00	766—Rembrandt, Van R., "Portrait of Ephraim Bonus, a Jewish Physician," Painter-etching. D. Allen. 2,000.00	819—Schoengauer, M., "St. Martin Dividing his Cloak," Painter-engraving. A. Roullier. 725.00
651—Nanteuil, R., "Mortier au Parlement de Paris"; Line-engraving. R. Johnston. 80.00	711—Raimondi, M. A., "Portrait of Raphael, Engraving. Kennedy & Co. 40.00	767—Rembrandt, Van R., "Portrait of Jan Uytenbogaert, Preacher of the Sect of the Arminian Remonstrants," Painter-etching. M. Knoedler & Co. 260.00	820—Schoengauer, M., "God the Father and the Virgin Mary Seated on a Throne," Painter-engraving. A. H. Hahlo & Co. 1,750.00
652—Nanteuil, R., "Henri de Savoie, Duc de Nemours"; Line-engraving. Mr. Wormser. 45.00	712—Rajon, P., "Portrait of Cardinal Newman, after Oulles; Etching. Mr. Ralph. 220.00	768—Rembrandt, Van R., "Portrait of Jan Cornelis Sylvius, Preaching," Painter-etching. A. H. Hahlo & Co. 600.00	821—Schoengauer, M., "Coat-of-arms with a Woman Nursing a Child," Painter-engraving. A. Roullier. 160.00
653—Nanteuil, R., "Nicolas Potier de Novion"; Line-engraving. Mr. Ormond. 65.00	713—Rembrandt, Van R., "Portrait of Rembrandt Wearing a Soft Cap," Painter-etching. Miss E. G. McBride. 180.00	769—Rembrandt, Van R., "Portrait of Jan Uytenbogaert, Receiver-General," Painter-etching. R. Ederheimer. 210.00	822—Schoengauer, M., "Coat-of-arms, with a Wild Man," Painter-engraving. J. F. Drake, Inc. 240.00
654—Nanteuil, R., "Hardouin de Perce de Beaumont"; Line-engraving. D. Allen. 55.00	714—Rembrandt, Van R., "Portrait of Rembrandt with a Flamboyant Sword," Painter-etching. Louis Hamberger. 180.00	770—Rembrandt, Van R., "Portrait of Lieven Willemsz van Coppel, Painter-etching. J. F. Drake, Inc. 850.00	823—Schoengauer, M., "Coat-of-arms, with a Wild Man," Painter-engraving. A. Roullier. 190.00
Fourth Session.			
655—Neyts, G., "The Little Bridge," Painter-etching. M. Knoedler & Co. 80.00	715—Rembrandt, Van R., "Portrait of Rembrandt in Velvet Cap and Plume," Painter-etching. Miss E. G. McBride. 100.00	771—Rembrandt, Van R., "Portrait of Jan Six," Painter-etching. A. Roullier. 2,200.00	824—Schoengauer, M., "Incense Burner," Painter-engraving. A. H. Hahlo & Co. 1,000.00
656—Neyts, G., "Landscape with the Rider," Painter-etching. M. Knoedler & Co. 80.00	716—Rembrandt, Van R., "Rembrandt Leaning on a Stone Sill," Painter-etching. A. H. Hahlo & Co. 3,300.00	772—Rembrandt, Van R., "A Bearded Man Wearing a Velvet Cap with a Jewel," Painter-etching. Keppel & Co. 350.00	825—Scorodomoff, G., "Cupid and Nymphs," after Kauffmann; Stipple. Gerald Letts. 25.00
657—Niello, "The Adoration of the Magi," Kennedy & Co. 500.00	717—Rembrandt, Van R., "Portrait of Himself, Drawing," Painter-etching. A. H. Hahlo & Co. 180.00	773—Rembrandt, Van R., "Jewish Bride," Painter-etching. Miss E. G. McBride. 210.00	826—Scorodomoff, G., "Triumph of Beauty," Stipple. Gerald Letts. 45.00
658—Niello, "The Baptism of Christ," E. Mitchell. 135.00	718—Rembrandt, Van R., "Abraham Sending Away Hagar," Painter-etching. R. O. Bondy. 160.00	774—Rembrandt, Van R., "An Old Woman Sleeping," Painter-etching. Marshall Field. 300.00	827—Sculptor, A., "Three Cupids," after Romano; Engraving. G. Kohn. 4.00
659—Niello, "Scene from the Life of the Virgin," H. B. Dick. 275.00	719—Rembrandt, Van R., "Abraham Caring for Isaac," Painter-etching. M. Knoedler & Co. 70.00	775—Rembrandt, Van R., "Three Heads of Women," Painter-etching. Mr. Ralph. 230.00	828—Sculptor, D., "The Birth of Apollo and Diana," after Romano; Engraving. Max Williams. 5.00
660—Niello, "Ornamental Panel with a Female Satyr Nursing Two Children," P. D. Colnaghi & Obach. 115.00	720—Rembrandt, Van R., "Jacob Lamenting the Supposed Death of Joseph," Painter-drawing. A. H. Hahlo & Co. 160.00	776—Reynolds, S. W., "Arbutnot," after Hopper; Mezzotint. Gerald Letts. 260.00	829—Sculptor, D., "A Sacrifice to Jupiter," after Romano; Engraving. Paul J. Sachs. 3.00
661—Niello, "A Roman Sacrifice," Dr. Rosenbach. 90.00	721—Rembrandt, Van R., "King David in Prayer," Painter-etching. J. M. Hart. 110.00	777—Reynolds, S. W., "Georgiana, Duchess of Bedford," after Hopper; Mezzotint. M. Knoedler & Co. 300.00	830—Sculptor, G. B., "Hercules Suffocating Antaeus," after Romano; Engraving. Paul J. Sachs. 16.00
662—Nutter, W., "The First Bite—Just Breach'd," after Stothard; Stipples (2). W. W. Seaman, agent. 180.00	722—Rembrandt, Van R., "The Blindness of Tobit," Painter-etching. A. H. Hahlo & Co. 360.00	778—Reynolds, S. W., "Charles James Fox, after Opie; Mezzotint. Max Williams. 45.00	831—Shar, W., "The Doctors of the Church," after Reni; Line-engraving. R. Fridenberg. 16.00
663—Ogborne, J., "Marchande de Cupidons," after Bartolozzi; Painter-etching. R. Ederheimer. 45.00	723—Rembrandt, Van R., "The Angel Appearing to the Shepherds," Painter-etching. A. H. Hahlo & Co. 450.00	779—Reynolds, S. W., "Fisherman Going out," after Morland; Mezzotint. J. F. Drake, Inc. 210.00	832—Sharn, W., "St. Cecilia," after Domenichino; Line-engraving. R. Fridenberg. 10.00
664—Palmer, S., "Early Morning—Opening the Fold," Painter-etching. Miss E. G. McBride. 220.00	724—Rembrandt, Van R., "The Presentation in the Temple," Painter-etching. D. Allen. 1,300.00	780—Ricciardi, A., "The Death of Priamus at the Taking of Troy," after Benvenuti, Line-engraving. E. Frenkel. 12.50	833—Sharn, W., "Portrait of Dr. John Hunter, Anatomist," after Reynolds; Line-engraving. Mr. Kaemmerer. 55.00
665—Palmer, S., "Young Bacchantes," Mezzotint. E. Mitchell. 5.00	725—Rembrandt, Van R., "The Flight into Egypt—the Holy Family Crossing a Hill," Painter-etching. A. Roullier. 200.00	781—Richomme, J. T., "Triumph of Galathea," after Raphael; Line-engraving. G. Busse. 7.50	834—Sherwin, J. K., "Roxalana," after Reynolds; Stipple. Miss R. H. Lorenz, agent. 17.50
666—Papavoine, A., "Innocent Play—Wanton Tricks," after Tomkins; Stipples (2). Keppel & Co. 160.00	726—Rembrandt, Van R., "The Rest in Egypt," Painter-etching. Miss E. G. McBride. 90.00	782—Richomme, J. T., "Thetis Carrying the New Armor to Achilles," after Gerard; Line-engraving. G. Busse. 7.50	835—Sherwin, J. K., "A Tale of Love," after Bunbury Stipple. Gerald Letts. 85.00
667—Passer, W. van de, "Robert Dudley, Earl of Leicester," Line-engraving. L. M. Gans. 3.00	727—Rembrandt, Van R., "Christ Disputing with the Doctors," Painter-etching. Kraushaar & Co. 150.00	783—Richomme, J. T., "Nephtune and Amphitrite," after Romano; Line-engraving. T. Richmond. 10.00	836—Sherwin, W., "Portrait of Edward Ward," Line-engraving. J. M. Hart. 5.00
668—Paye, R. M., Jr., "Miss Decamp," after Paye; Stipples. Miss E. G. McBride. 6.00	728—Rembrandt, Van R., "Christ Preaching," Painter-etching. E. Mitchell. 560.00	784—Robetta, C., "The Adoration of the Magi," Painter-engraving. D. Allen. 8,500.00	837—Simon, J., "Colley Cibber," after Grisoni. M. Knoedler & Co. 15.00
669—Payne, J., "Mr. Hobson of Hobson's Choice, the Famous Cambridge Carrier," Line-engraving. Kennedy & Co. 10.00	729—Rembrandt, Van R., "Christ and the Woman of Samaria; Among Ruins," Painter-etching. D. Allen. 100.00	785—Robetta, C., "Allegory of the Power of Love," Painter-engraving. Paul J. Sachs. 95.00	838—Simon, J. P., "Angels' Heads," after Reynolds; Stipple. F. Meder. 110.00
670—Pencz, G., "Christ Tempted by the Devil," Painter-engraving. Paul J. Sachs. 11.00	730—Rembrandt, Van R., "Christ Healing the Sick," Painter-etching. A. Roullier. 5,000.00	786—Romanet, A. L., "Le Bain," after Freudeberg; Line-engraving. Dr. Rosenbach. 90.00	839—Simon, J. P., "Credulous Lady and Astrologer," after Smith; Stipple. M. Knoedler & Co. 160.00
671—Pencz, G., "The Conversion of Saul," Painter-engraving. D. Allen. 22.50	731—Rembrandt, Van R., "The Agony in the Garden," Painter-etching. M. Knoedler & Co. 260.00	787—Rosenbach, J. H., "Shepherd and Flock Resuing," Painter-etching. G. Kohn. 12.50	840—Simon, J. P., "Sleeping Nymph," after Opie; Stipple. M. Knoedler & Co. 90.00
672—Pencz, G., "Thomiris Immersing the Head of Cyrus in a Bag Filled with Blood," Painter-engraving. J. M. Hart. 17.50	732—Rembrandt, Van R., "The Three Crosses," Painter-etching. A. H. Hahlo & Co. 8,500.00	788—Rosapina, F., "The Dance of Cupids," after Albano; Line-engraving. F. Meder. 40.00	841—Simonet, J. B., "Le Couché de la Mariee," after Baudouin; Line-engraving. Joseph E. Widener. 2,300.00
673—Pencz, G., "Jason and Medea," Painter-engraving. Paul J. Sachs. 10.00	733—Rembrandt, Van R., "The Crucifixion," Painter-etching. M. Knoedler & Co. 200.00	789—Rosex, N., "Pallas," Painter-engraving. D. Allen. 75.00	842—Simonet, J. B., "Le Danger du Tete-a-tete," after Baudouin; Line-engraving. Dr. Rosenbach. 80.00
674—Pencz, G., "Horatius Cocles Defending the Bridge at Rome," Painter-engraving. D. Allen. 12.50	734—Rembrandt, Van R., "Christ Carried to the Tomb," Painter-etching. M. Knoedler & Co. 250.00	790—Rubens, P. P., "St. Catherine," Painter-engraving. A. H. Hahlo & Co. 30.00	843—Simonet, J. B., "Le Soiree des Tuileries," after Baudouin; Line-engraving. Dr. Rosenbach. 115.00
675—Pencz, G., "Triumph of Bacchus," Painter-engraving. Keppel & Co. 17.50	735—Rembrandt, Van R., "Christ in the Midst of His Disciples," Painter-etching. D. Allen. 410.00	791—Ruysdael, J., "Les Voyageurs," Painter-engraving. M. Knoedler & Co. 80.00	844—Smith, J., "Wm. Vycherl," after Lely; Mezzotint. Kennedy & Co. 20.00
676—Pether, W., "Portrait of W. Pether," Mezzotint. Keppel & Co. 45.00	736—Rembrandt, Van R., "Peter and John at the Beautiful Gate at the Temple," Painter-etching. J. B. Mabon. 230.00	792—Ryder, T. and Coase, J., "Genius of Modesty Preventing Love Unveiling Beauty," after Cipriani; Stipple. T. Richmond. 10.00	845—Smith, J. R., "The Hon. Mrs. E. Bonverie," after Hopper; Mezzotint. J. F. Drake, Inc. 175.00
677—Pether, W., "A Jew Rabbi," after Rembrandt; Mezzotint. M. Knoedler & Co. 110.00	737—Rembrandt, Van R., "The Death of the Virgin," Painter-etching. Max Williams. 110.00	793—Ryland, W. W., "Cupid Tied to a Tree by the Graces," after Kauffmann; Stipple. Keppel & Co. 35.00	846—Smith, J. R., "Mrs. Carnac," after Reynolds; Mezzotint. J. F. Drake, Inc. 500.00
678—Piranesi, G., "View of the Temple of Janus—the Coliseum," Painter-etchings (2). Otto Bernet, agent. 70.00	738—Rembrandt, Van R., "St. Jerome Leaning Near a Pollard Willow," Painter-etching. D. Allen. 410.00	794—Ryland, W. W., "Telemachus in Aula Spartana," after Kauffmann; Stipples (2). D. M. P. Cobb. 15.00	847—Smith, J. R., "The Clavering Children," after Romney; Mezzotint. J. F. Drake, Inc. 300.00
679—Piranesi, G., "Isle of the Liber—the Pantheon," Painter-etchings (2). Arnold A. Hatch. 80.00	739—Rembrandt, Van R., "St. Jerome in an Italian Landscape," Painter-etching. M. Knoedler & Co. 325.00	795—Ryland, W. W., "The Judgment of Paris," after Kauffmann; Stipple. E. Frenkel. 65.00	848—Smith, J. R., "Lady Catherine Pelham Clinton," after Reynolds; Mezzotint. J. F. Drake, Inc. 520.00
680—Piranesi, G., "Interior of the Coliseum—Exterior of the Coliseum," Painter-etchings (2). J. F. McGuire. 100.00	740—Rembrandt, Van R., "St. Francis Beneath a Tree, Praying," Painter-etching. A. H. Hahlo & Co. 2,550.00	796—Ryland, W. W., "Sleeping Venus," after Kauffmann; Stipple. J. F. Sabin. 12.50	849—Smith, J. R., "Miss Cumberland," after Romney; Mezzotint. Joseph E. Widener. 375.00
681—Piranesi, G., "The Arch of Titus—The Arch of Constantine," Painter-etchings (2). Arnold A. Hatch. 140.00	741—Rembrandt, Van R., "The Spanish Gipsy," Painter-etching. J. F. Drake, Inc. 700.00	797—Ryland, W. W., "Venus Presenting Helen to Paris—the Flight of Helen and Paris," after Kauffmann; Stipple. Mrs. I. H. Russell. 60.00	850—Smith, J. R., "The Gower Family," after Romney; Mezzotint. P. D. Colnaghi & Obach. 350.00
682—Pollaiuolo, A., "Battle of the Nudes," Engraving. D. Allen. 975.00	742—Rembrandt, Van R., "The Synagogue," Painter-etching. D. Allen. 260.00	798—Sachs, H., "In der Dammung," after Spangenberg; Line-engraving. C. F. Williams. 15.00	851—Smith, J. R., "Mrs. Phoebe Hopper," after Hopper; Mezzotint. J. F. Drake, Inc. 1,800.00
683—Ponce, N., "Annette et Loubin," after Baudouin; Line-engraving. Kennedy & Co. 50.00	743—Rembrandt, Van R., "Cupid Reposing," Etching. P. D. Colnaghi & Obach. 65.00	799—Sattleven, H., "Landscape with a Big Tree," Painter-etching. D. Allen. 27.50	852—Smith, J. R., "Lady Caroline Montague," after Reynolds; Mezzotint. Dr. Rosenbach. 875.00
684—Porporati, C. A., "The Bath of Susannah," after Santerre; Line-engraving. Miss E. G. McBride. 35.00	744—Rembrandt, Van R., "Beggars at the Door of a House," Painter-etching. Keppel & Co. 975.00	800—Schiaivone, N., "The Assumption of the Virgin," after Titian; Line-engraving. A. Roullier. 12.50	853—Smith, J. R., "The Hon. Miss O'Neill," after Peters; Mezzotint. P. D. Colnaghi & Obach. 550.00
685—Porporati, C. A., "Venus Caressing Cupid," after Battoni; Line-engraving. Max Williams. 35.00	745—Rembrandt, Van R., "Beggars Turned to the Right," "Beggars Turned to the Left," (2) Painter-etchings. R. Ederheimer. 60.00	801—Schiaivonetti, L., "The Canterbury Pilgrimage," after Stothard; Line-engraving. Kennedy & Co. 50.00	854—Smith, J. R., "The Children of Walter Symot, Esq., after Wright; Stipple. Mr. Erdmann. 525.00
686—Porporati, C. A., "Il Banno de Leda," after Correggio; Line-engraving. Miss E. G. McBride. 25.00	746—Rembrandt, Van R., "Six's Bridge," Painter-etching. M. Knoedler & Co. 450.00	802—Schmidt, G. F., "Portrait of Himself with the Spider," Painter-etching. Arthur W. Bradley. 15.00	855—Smith, J. R., "The Fern Gatherer," after Morland; Mezzotint. Otto Bernet, agent. 95.00
687—Porporati, C. A., "Girl with Dog," after Greuze; Line-engraving. Mr. Goodfriend. 12.50	747—Rembrandt, Van R., "A View of Amsterdam," Painter-etchings. Meredith Hare. 290.00	803—Schmidt, J. F., "Portrait of Maurice Quentin de la Tour," Line-engraving. R. B. Hedcroft, Jr. 7.50	856—Smith, J. R., "Visit to Grandfather," Mezzotint. Gerald Letts. 80.00
688—Raffet, A., "Combat d'Oued-Alleg," Max Williams. 10.00	748—Rembrandt, Van R., "The Landscape with the Three Trees," Painter-etchings. Mr. Ralph. 890.00	804—Schmutzer, J. M., "St. Ambrose Refusing Emperor Theodosius Admittance to the Church," after Rubens; Line-engraving. R. Ederheimer. 22.50	857—Smith, J. R., "A Loisir," Stipple. Dr. Rosenbach. 200.00
689—Raibolini, F., "Lucretia," P. D. Colnaghi & Obach. 30.00	749—Rembrandt, Van R., "Reversed Copy of the Landscape with the Three Trees," Painter-etching. Miss E. G. McBride. 35.00	805—Schoengauer, M., "The Angel with the Annunciation," Painter-engraving. A. Roullier. 1,900.00	858—Spilsbury, J., "Miss Jacobs," after Reynolds; Mezzotint. P. D. Colnaghi & Obach. 525.00
690—Raibolini, J., "Bacchanal," P. D. Colnaghi & Obach. 75.00	750—Rembrandt, Van R., "The Landscape with the Three Cottages," Painter-etchings. W. Jaretski. 3,350.00		859—Strange, Sir R., "Abraham Sending Away Hagar," after Guercino; Line-engraving. Max Williams. 5.00
691—Raimondi, M. A., "Adam and Eve," E. Spencer. 13.00	751—Rembrandt, Van R., "The Landscape with a Ruined Tower and Clear Foreground," Painter-etching. A. Roullier. 2,600.00		860—Strange, Sir R., "The Madonna of St. Jerome with St. Mary Magdalen and Angels," after Correggio. Boston Museum. 2.00
692—Raimondi, M. A., "Joseph and Potiphar's Wife," after Raphael; Engraving. E. Frenkel. 22.50	752—Rembrandt, Van R., "An Arched Landscape with a Flock of Sheep," Painter-etching. A. Roullier. 2,105.00		861—Strange, Sir R., "Venus—Danae," after Titian; Line-engraving (2). E. Mitchell. 5.00
693—Raimondi, M. A., "The Massacre of the Innocents," after Raphael; Engraving. Max Williams. 27.50			862—Strange, Sir R., "Venus and Adonis," after Titian; Line-engraving. R. Fridenberg. 9.00

- 863—Strange, Sir R., "Fortune," after Reni; Line-engraving. F. Meder. 5.00
 864—Strange, Sir R., "Charles I. and the Marquis of Hamilton," after van Dyck; Line-engraving. F. Meder. 52.50
 865—Strange, Sir R., "The Children of Charles I.," after van Dyck; Line-engraving. Boston Museum. 5.00
 866—Strange, Sir R., "Apotheosis of the Princes Octavius and Alfred, Children of George III.," after West; Line-engraving. F. Meder. 5.00

Fifth Session.

- 867—Tardieu, N. H., "L'Embarquement pour Cythere," after Watteau; Line-engraving. Miss R. H. Lorenz. 90.00
 868—Teniers, D., "The Archers," Painter-etching. Keppel & Co. 52.50
 869—Thew, R., "Mr. & Mrs. Cosway," after Cosway; Stipple. J. F. Sabin. 7.50
 870—Toschi, P., "Madonna della Tenda," Line-engraving. Louis J. Reckendorfer. 7.50
 871—Toschi, P., "Madonna della Scala," after Correggio; Line-engraving. P. Friedenberger. 25.00
 872—Toschi, P., "La Discesa della Croce," after Albano; Line-engraving. E. Spencer. 15.00
 873—Turner, C., "Miss Cholmondeley," Mezzotint. Dr. R. O. Born. 12.50
 874—Turner, C., "Admiral Lord Nelson," Mezzotint. M. Knoedler & Co. 240.00
 875—Turner, C., "Admiral Lord Nelson," after Hoppner; Mezzotint. Boston Museum. 800.00
 876—Turner, C., "Lord Newton," after Raeburn; Mezzotint. M. Knoedler & Co. 240.00
 877—Turner, C., "Interior of a Cottage," after Gainsborough; Mezzotint. James D. Brown. 70.00
 878—Turner, C., "Little Cottage," after Gainsborough; Mezzotint. G. H. Kinnecutt. 110.00
 879—Turner, C., "Hebe," after Huet-Villiers; Mezzotint. M. H. Lynch. 90.00
 880—Turner, J. M. W., "Junction of Severn and Wye," Etching and Mezzotint. A. H. Hahlo & Co. 160.00
 881—Turner, J. M. W., "Woman at a Tank, or Hindoo Ablution," Mezzotint and etching. Comtesse de Bernard. 95.00
 882—Turner, J. M. W., "Solway Moss," Mezzotint and etching. Dr. R. O. Born. 160.00
 883—Turner, J. M. W., "The Castle Above the Meadows," Mezzotint and etching. Comtesse de Bernard. 100.00
 884—Van Assen, "Lady Hamilton," Stipple. L. Reckendorfer. 27.50
 885—Van Dalen, C. J., "Giovanni Boccaccio," after Titian; Line-engraving. W. T. Wallace. 55.00
 886—Van Dyck, A., "Christ with the Cane," Painter-etching. Kennel & Co. 100.00
 887—Van Dyck, A., "Lucas Costerman," Painter-etching. Boston Museum. 1,025.00
 888—Van Dyck, A., "Frans Franck," Painter-etching. Mr. Rogers. 150.00
 889—Van Dyck, A., "Jan de Wael," Painter-etching. D. Allen. 375.00
 890—Van's Gravesande, C. S., "Entree de Foret," Drypoint. Keppel & Co. 150.00
 891—Van's Gravesande, C. S., "Moulin au Bord du Gein, Pres Abcoude," Painter-etching. Boston Museum. 180.00
 892—Van Leyden, L., "Adam and Eve," Painter-etching. T. Richmond. 30.00
 893—Van Leyden, L., "Adam and Eve After the Expulsion," Painter-etching. T. Richmond. 10.00
 894—Van Leyden, L., "The Same," Woodcut. K. O. Aharonian. 5.00
 895—Van Leyden, L., "Cain Killing Abel," Painter-engraving. K. O. Aharonian. 17.50
 896—Van Leyden, L., "Lot and His Daughters," Painter-engraving. R. C. Bondy. 35.00
 897—Van Leyden, L., "David Playing the Harp Before Saul," Painter-engraving. Boston Museum. 250.00
 898—Van Leyden, L., "Solomon Adoring the Idols," Painter-engraving. M. Knoedler & Co. 70.00
 899—Van Leyden, L., "Esther Before Ahasuerus," Painter-engraving. M. Knoedler & Co. 40.00
 900—Van Leyden, L., "Triumph of Mordecai," Painter-engraving. Mrs. J. H. Russell. 75.00
 901—Van Leyden, L., "Susannah and the Elders," Painter-engraving. Miss Hays. 130.00
 902—Van Leyden, L., "The Rest in Egypt," Painter-engraving. A. H. Hahlo & Co. 170.00
 903—Van Leyden, L., "The Baptism of Christ," Painter-engraving. R. C. Bondy. 35.00
 904—Van Leyden, L., "Christ Before the High Priest," Painter-engraving. Miss Hays. 100.00
 905—Van Leyden, L., "Christ Presented to the People," Painter-engraving. Mrs. J. H. Russell. 180.00
 906—Van Leyden, L., "The Great Crucifixion," Painter-engraving. Mrs. J. H. Russell. 260.00
 907—Van Leyden, L., "Christ Appearing to Magdalen," Painter-engraving. D. Allen. 150.00
 908—Van Leyden, L., "Return of the Prodigal Son," Painter-engraving. D. Allen. 150.00
 909—Van Leyden, L., "St. Luke," Painter-engraving. A. H. Hahlo & Co. 220.00
 910—Van Leyden, L., "The Conversion of Saul," Painter-engraving. R. C. Bondy. 120.00
 911—Van Leyden, L., "Temptation of St. Anthony," Painter-engraving. A. H. Hahlo & Co. 440.00
 912—Van Leyden, L., "St. George Liberating the Princess," Painter-engraving. E. Spencer. 210.00
 913—Van Leyden, L., "The Dance of the Magdalen," Painter-engraving. Mrs. J. H. Russell. 230.00
 914—Van Leyden, L., "Mahomet and the Monk Sergius," Painter-engraving. R. C. Bondy. 70.00
 915—Van Leyden, L., "The Poet Virgil Suspended in a Basket," Painter-engraving. M. Knoedler & Co. 260.00
 916—Van Leyden, L., "The Promenade," Painter-engraving. L. J. Reckendorfer. 30.00
 917—Van Leyden, L., "A Buffoon Kissing a Woman," Painter-engraving. A. B. Bork. 17.50
 918—Van Leyden, L., "The Musicians," Painter-engraving. Mrs. Oesterlein. 15.00
 919—Van Leyden, L., "The Dentist," Painter-engraving. E. Frenkel. 15.00
 920—Van Leyden, L., "Milkmaid," Painter-engraving. Mrs. J. H. Russell. 330.00
 921—Van Leyden, L., "Ornament with Two Dolphins," Painter-engraving. T. Richmond. 10.00

- 922—Van Leyden, L., "Ornament with Two Dolphins," Painter-engraving. E. Frenkel. 5.00
 923—Van Leyden, L., "Ornament with Two Dolphins," Painter-engraving. K. Lynch. 52.50
 924—Van Leyden, L., "An Escutcheon with Two Winged Genii," Painter-engraving. E. Frenkel. 5.00
 925—Van Meckenem, I., "The Dance of Herodias," Engraving. P. D. Colnaghi & Obach. 5.00
 926—Van Meckenem, I., "Christ Carrying the Cross," Engraving. Paul D. Sachs. 5.00
 927—Van Meckenem, I., "St. Luke Painting the Picture of the Virgin," Engraving. A. H. Hahlo & Co. 90.00
 928—Van Meckenem, I., "St. Gregory," Engraving. Paul D. Sachs. 52.50
 929—Van Meckenem, I., "The Holy Family," Engraving. A. H. Hahlo & Co. 7.50
 930—Van Meckenem, I., "The Guitar Player and the Lady," Engraving. Boston Museum. 7.50
 931—Van Meckenem, I., "The Falconer and the Lady," Engraving. P. D. Colnaghi & Obach. 25.00
 932—Van Meckenem, I., "The Bath," Engraving. P. D. Sachs. 15.00
 933—Van Meckenem, I., "The Veneological Tree of Christ," Painter-engraving. M. Knoedler & Co. 12.50
 934—Van Ostade, A., "Le Coup de Couteau," Painter-etching. E. Frenkel. 240.00
 935—Van Ostade, A., "Le Remouleur," Painter-etching. A. Rouillier. 800.00
 936—Van Ostade, A., "Le Charcutier," Painter-etching. Paul D. Sachs. 240.00
 937—Van Ostade, A., "Le Violon et le Petit Vieillard," Painter-etching. A. Rouillier. 70.00
 938—Van Ostade, A., "Le Danse au Cabaret," Painter-etching. A. H. Hahlo & Co. 230.00
 939—Vellert, D. J., "St. Bernard Painting a Picture of the Virgin," Painter-engraving. R. Ederheimer. 55.00
 940—Vico, E., "Battle of the Lapiths and Centaurs," Engraving. Keppel & Co. 20.00
 941—Viel, P., "Diane au Bain," after Metzbach; Line-engraving. Dr. Rosenbach. 25.00
 942—Visscher, C., "The Pancake Woman," Painter-engraving. D. Allen. 27.50
 943—Visscher, C., "Vender of Rat Poison," Painter-engraving. R. Fridenberg. 27.50
 944—Visscher, C., "The Mouse Trap," Painter-engraving. A. Rouillier. 35.00
 945—Visscher, C., "Gellius de Bouma," Line-engraving. Meder. 35.00
 946—Visscher, C., "Lievend van Coppens," Line-engraving. F. Meder. 20.00
 947—Visscher, C., "Henrietta Catherine of Nassau," after Van Honthorst; Line-engraving. A. Rouillier. 30.00
 948—Visscher, C., "Jan de Paep," Line-engraving. Dr. Richard Jordan. 17.50
 949—Visscher, C., "Landscape with 'The Rape of Europa,'" after Lorrain; Line-engraving. Louis J. Reckendorfer. 12.50
 950—Von Bocholtz, F., "Judgment of Solomon," Painter-engraving. Paul J. Sachs. 170.00
 951—Voyez, N. J., "La Toilette," after Freudeberg; Line-engraving. Boston Museum. 30.00
 952—Walker, W., "Sir Walter Scott," after Raeburn; Line-engraving and Stipple. W. S. Wallace. 180.00
 953—Ward, W., "Mrs. Billington as St. Cecilia," after Reynolds; Mezzotint. Kennedy & Co. 200.00
 954—Ward, W., "Diana and Her Nymphs," Rubens; Mezzotint. M. H. Lynch. 60.00
 955—Ward, W., "Daughters of Sir Thomas Frankland," after Hoppner; Mezzotint. Boston Museum. 3,200.00
 956—Ward, W., "Elizabeth, Countess of Mexborough," after Hoppner; Mezzotint. J. F. Drake, Inc. 575.00
 957—Ward, W., "Portrait of George Morland," after Muller; Mezzotint. M. H. Lynch. 60.00
 958—Ward, W., "David Wilkes," after Geddes; Mezzotint. Max Williams. 60.00
 959—Ward, W., "Mrs. Michael Angelo Taylor, as Miranda," after Hoppner; Mezzotint. P. D. Colnaghi & Obach. 2,600.00
 960—Ward, W., "Outside of a Country Alehouse," after Ward; Mezzotint. J. F. Drake, Inc. 1,350.00
 961—Ward, W., "Selling Rabbits," after Ward; Mezzotint. J. F. Drake, Inc. 525.00
 962—Ward, W., "Compassionate Children," after Ward; Mezzotint. J. F. Drake, Inc. 525.00
 963—Ward, W., "The Citizen's Retreat," after Ward; Mezzotint. Kennedy & Co. 475.00
 964—Ward, W., "The Kitchen," after Morland; Mezzotint. Kennedy & Co. 825.00
 965—Ward, W., "The Coquette at Her Toilet," after Morland; Mezzotint. Kennedy & Co. 300.00
 966—Ward, W., "Domestic Happiness," after Morland; Mezzotint. Kennedy & Co. 300.00
 967—Ward, W., "Hesitation," Stipple. M. Knoedler & Co. 450.00
 968—Waterloo, A., "Set of Six Landscapes," Painter-etchings (6). H. A. House. 50.00
 969—Waterloo, A., "Landscape with Elijah Fed by the Ravens," Painter-etching. D. Allen. 55.00
 970—Watson, C., "Contemplation," after Reynolds; Stipple. Mrs. Forsythe Wickes. 20.00
 971—Watson, J., "Mrs. Abington," after Reynolds; Mezzotint. Mr. K. Hersch. 600.00
 972—Watson, J., "Mrs. Catherine Bunbury," after Reynolds; Mezzotint. J. D. Brown. 120.00
 973—Watson, J., "Elizabeth, Duchess of Manchester, and Her Son, as Diana and Cupid," after Reynolds; Mezzotint. Kennedy & Co. 80.00
 974—Watson, T., "Lady Catherine Bampfylde," after Reynolds; Mezzotint. J. F. Drake, Inc. 1,250.00
 975—Watson, T., "Mrs. Beresford, Mrs. Gardiner, Lady Townshend, known as the Irish Graces," Mezzotint. J. F. Drake, Inc. 275.00
 976—Watt, J. H., "The Procession of the Flitch of Bacon," after Stothard; Line-engraving. F. J. Sweeney. 20.00
 977—Wheatley, F., "The Cries of London," (complete set of 13); Stipple. W. W. Seaman, agent "M." 6,700.00
 978—Whistler, J. A. McN., "Fumette," Painter-etching. L. J. Reckendorfer. 90.00
 979—Whistler, J. A. McN., "La Marchande de Montargis," L. J. Reckendorfer. 80.00
 980—Whistler, J. A. McN., "The Kitchen," P. D. Colnaghi & Obach. 625.00

- 981—Whistler, J. A. McN., "Annie Seated," W. W. Seaman, agent "M." 150.00
 982—Whistler, J. A. McN., "Old Westminster Bridge," Painter-etching. M. H. Lynch. 100.00
 983—Whistler, J. A. McN., "Eagle Wharf," Painter-etching. Mrs. J. H. Russell. 160.00
 984—Whistler, J. A. McN., "The Limeburner," Painter-etching. A. O. Levy. 250.00
 985—Whistler, J. A. McN., "Bequet," Drypoint. R. C. Bondy. 270.00
 986—Whistler, J. A. McN., "Annie Haden," Drypoint. Joseph E. Widener. 1,800.00
 987—Whistler, J. A. McN., "Weary," Drypoint. Marshall Field. 1,650.00
 988—Whistler, J. A. McN., "Speke Hall No. 1," Painter-etching. P. D. Colnaghi & Obach. 550.00
 989—Whistler, J. A. McN., "The Guitar Player," Drypoint. P. D. Colnaghi & Obach. 1,450.00
 990—Whistler, J. A. McN., "London Bridge," Drypoint. P. D. Colnaghi & Obach. 500.00
 991—Whistler, J. A. McN., "Old Putney Bridge," Painter-etching. Mr. Ralph. 400.00
 992—Whistler, J. A. McN., "Nocturne," Etching. J. F. Drake, Inc. 2,900.00
 993—Whistler, J. A. McN., "The Little Lagoon," Etching. J. F. Drake, Inc. 550.00
 994—Whistler, J. A. McN., "The Palace," Etching. Mrs. J. H. Russell. 1,050.00
 995—Whistler, J. A. McN., "The Doorway," Etching. J. F. Drake, Inc. 1,725.00
 996—Whistler, J. A. McN., "The Tragheto," Etching. J. F. Drake, Inc. 1,250.00
 997—Whistler, J. A. McN., "Two Doorways," Etching. J. F. Drake, Inc. 2,150.00
 998—Whistler, J. A. McN., "The Beggar," Etching. J. F. Drake, Inc. 1,500.00
 999—Whistler, J. A. McN., "The Mast," Painter-etching. R. C. Bondy. 550.00
 1000—Whistler, J. A. McN., "Turkeys," Painter-etching. C. W. Kraushaar. 310.00
 1001—Whistler, J. A. McN., "Nocturne: Palaces," Painter-etching. M. Knoedler & Co. 2,500.00
 1002—Whistler, J. A. McN., "Long Lagoon," Painter-etching. J. F. Drake. 800.00
 1003—Whistler, J. A. McN., "Upright Venice," Painter-etching. J. F. Drake. 750.00
 1004—Whistler, J. A. McN., "The Riva," Painter-etching. R. C. Bondy. 725.00
 1005—Whistler, J. A. McN., "The Balcony," Painter-etching. J. F. Drake. 875.00
 1006—Whistler, J. A. McN., "The Garden," Painter-etching. J. F. Drake. 950.00
 1007—Whistler, J. A. McN., "Long Venice," Painter-etching. J. F. Drake. 500.00
 1008—Whistler, J. A. McN., "Nocturne: Furnace," Painter-etching. R. C. Bondy. 825.00
 1009—Whistler, J. A. McN., "Nocturne: Salute," Painter-etching. Mr. Ralph. 1,250.00
 1010—Whistler, J. A. McN., "Cameo," Painter-etching. A. H. Hahlo & Co. 700.00
 1011—Whistler, J. A. McN., "Balcony, Amsterdam," Painter-etching. M. Knoedler & Co. 1,750.00
 1012—Whistler, J. A. McN., "Long House-Dyer's Amsterdam," Painter-etching. M. Knoedler & Co. 1,950.00
 1013—Whistler, J. A. McN., "Pierrot," Painter-etching. J. F. Drake, Inc. 1,650.00
 1014—Whistler, J. A. McN., "The Limehouse," Lithograph. W. S. Wallace. 200.00
 1015—White, R., "Portrait of Orlando Bridgeman," Line-engraving. F. Meder. 5.00
 1016—Wilkins, C., "Ladies Cockburn with Her Three Sons," after Reynolds; Stipple. Mrs. Payne. 125.00
 1017—Wille, J. G., "Instruction Paternelle," after Terburg; Line-engraving. F. Meder. 27.50
 1018—Wille, J. G., "L'Observateur Distrain," after Mieris; Line-engraving. F. Meder. 17.50
 1019—Woollett, W., "Roman Edifices," after Lorrain; Line-engraving. A. Rouillier. 30.00
 1020—Woollett, W., "The Temple of Apollo," after Lorrain; Line-engraving. D. Allen. 30.00
 1021—Woollett, W., "The Maid of the Mill," after Richards; Line-engraving. Kennedy & Co. 22.50
 1022—Woollett, W., "A Tournament," Painter-engraving. A. Rouillier. 100.00
 1023—Woollett, W., "The Couple Embracing," Painter-engraving. Keppel & Co. 500.00
 1024—Woollett, W., "Woman Beating Her Husband," Painter-engraving. Paul D. Sachs. 75.00
 1025—Zorn, A. L., "Portrait of Mrs. Granberg," Painter-engraving. Mr. Ralph. 140.00
 1026—Zorn, A. L., "L'Ete," Painter-engraving. A. H. Hahlo & Co. 120.00
 1027—Zorn, A. L., "The Precipice," Painter-engraving. Mrs. J. H. Russell. 225.00
 1028—Zorn, A. L., "Mona," Painter-engraving. Miss E. S. Kendall. 260.00

Total for Prints. \$290,819.50
 Grand Total of Ives Sale. \$547,391.50

BOOKS AND ART OBJECTS.

The sale of the books, Mss. and Autographs of the late General Brayton Ives came to an end at the American Art Galleries on the evening of April 9th, the total for the session being \$14,139, which made the grand total for the library \$87,466. The second afternoon's sale of the objects of art on the same day, resulted in \$38,243, which brought the total for that section to \$99,851, and the grand total with the books, etc., up to that date to \$187,202.

The highest price at the sale of the library was the \$2,475 paid by Mr. George D. Smith for the first issue of the first edition of Walton's "The Compleat Angler," small 8 vol., with original sheep binding, London, 1653. A copy of this edition fetched \$6,000 at the sale in London, at Sotheby's of the library of W. C. Van Antwerp of this city, the buyer being the late J. Pierpont Morgan, for whom the late Bernard Quaritch acted as agent.

Among the other prices of the evening with the buyers were:

First edition of Thackeray's "Vanity Fair," in the original parts, London, 1847-48, a remarkably fine copy which sold for \$425 in 1903. Arthur Swann, agent. \$990
 Edmund Spenser's "Faerie Queene," London, 1590, first issue of the first edition, in binding by Riviere. Arthur Swann, agent. 625

- "Die Guerlicheiten of Tewdranck," with 118 woodcuts, folio, Nuremberg, 1517; in binding by Trautz-Bauzonnet. The Hoe copy brought \$900. George D. Smith. 510
 "Poems, by Two Brothers," first edition of the celebrated book to which Lord Alfred Tennyson and his brothers, Charles and Frederick, contributed, in binding by Cobden Sanderson. The Hoe copy brought \$500. George D. Smith. 410
 "The Pentland Rising," by Robert Louis Stevenson, first edition, 12mo., original green wrappers, Edinburgh, 1866; fine copy of the author's first publication, written when he was 16; only a small number of copies were privately printed, the greater part of which were bought up by his father; laid in the volume is a letter of the author to C. B. Foote, regarding the book. Curtis Walters, First edition of R. B. Sheridan's "The Rivals," with author's autograph inscription on the half title. George D. Smith. 270
 First editions of Robert S. Surtees's hunting field and sporting novels; five volumes in bindings by Riviere. George D. Smith. 245
 A collection of first editions of Swinburne, eighteen volumes. Henry Malkin. 220
 First edition of Tennyson's "The Silent Voices," 12mo., in binding by Riviere. W. T. Wallace. 200
 First edition of Tennyson's "The Thistle," 12mo., London, 1889, in binding by Riviere. W. T. Wallace. 190
 Voltaire's "Romans et Contes," extra-illustrated, 8vo. K. S. Hellman. 175
 Set of nine mezzotint engravings by John Smith, after Titian's original paintings in Blenheim Palace, in large folio volume, bound by Chambliss-Dur. James F. Drake. 160
 First edition of Algernon C. Swinburne's "The Queen Mother; Rosamond. Two Plays." London, 1860; the author's first book. George D. Smith. 140

At the sale of the art objects in the afternoon Duveen Brothers gave \$1,400 for a small plate in Gubbio majolica, by Giorgio Andreoli, with a cupid on a blue ground and \$1,325 for a small Faenza plate by the Casa Bettini, with also a Cupid as the centre of the decorative scheme. Another purchase by the firm was an oval gold and enamel Louis XV snuff-box, with an enamelled miniature, an "Allegory of Love," for 600. For a Louis XVI gold and enamel oval snuff-box with top and bottom panels decorated with cupids and chariots, Mr. Otto Bernet as agent paid \$1,000.

Mr. D. G. Dery gave \$810 for a Louis XVI bonbonniere of gold and enamel with a dancing nymph on the top; \$800 for an oval gold Louis XVI snuff-box, with a decoration of "Nymphs Decorating a Statue of Cupid with Garlands of Flowers," surrounded with half pearls; \$670 for a gold Louis XVI bonbonniere, with a miniature of "Venus Reclining with Cupid and Attendant Nymphs," on the top and one of "Diana at Her Bath," on the bottom, and \$510 for an oval gold snuff-box with a miniature of a lady by Courtois surrounded with brilliants.

Mr. E. F. Bonaventure paid \$750 for an oval gold and enamel snuff-box with a miniature of "Mars, Venus and Cupid." To Mr. William H. Hoffman went for \$700 a Louis XV gold rectangular snuff-box, with a decoration in chased gold champ-levé and enamel relief after Oudry, showing "Greyhounds and Hare," and for \$510, a gold and enamel Louis XVI oblong snuff-box with pastoral subjects. The same amount was paid by Mr. Herbert Du Puy for a XVII century oblong gold snuff-box, with the bottom and sides decorated by miniatures of marine subjects by Van Blarenburghe, under crystal. Mr. Du Puy also gave \$675 for a Louis XIV octagonal gold snuff-box with a grotesque after the style of Berain, applied to the mother of pearl top panel.

At the final of the sale of art objects on Apr. 10, former Senator William A. Clark gave \$9,300 for an Imperial XVII century Polish silk rug, with a two shades of green ground and floral and foliage decorations, and \$4,400 for another with gold and silver ground, relieved with flowers and arabesques. The latter sold at the Yerkes sale in 1910 for \$4,800. Mr. D. G. Kelekian paid \$8,900 for a Polish rug of silk and silver thread weave, the field of fawn color, decorated with conventionalized lotos flower designs, and \$7,700 for another silk rug with an emerald field covered with cloud forms and lotos flowers.

To Mr. Kouchajki went at \$3,700 an antique Ispahan silk rug with a field of claret and rose, decorated with cloud forms and lotos and other flowers, while Mr. James F. Ballard paid \$3,400 for a silk Polish rug, with a pale pink field, with floral designs in sapphire, emerald and yellow. For an approximate sum of \$3,500 Mr. Otto Bernet, as agent for Mrs. M. D. Whitman secured an Adam bedroom suite and some other Adam pieces. Mr. F. J. Marion paid \$2,350 for a Royal Beauvais XVII century tapestry, one of the "Jeux d'Enfants" series. Mr. Vitall Benguait gave \$1,700 for 42 yds. of XVI century Renaissance velours; \$1,440 for 8 embroidered Renaissance lambrequins with four panels to match, and \$540 for three other Renaissance lambrequins. An antique Ghiordes prayer rug went to Mr. Kelekian at \$700 and another to Mr. S. S. Laird of Phila. for \$425.

The total of the day's sale was \$69,255, which made the grand total for the art objects, \$169,106.

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THE BLAKESLEE SALE.

(Continued from Page 4.)

Sarto, and better known as the "Master of the Oriental Sash," because a sash appears in all of his best known works. Vitalo Delle Madonne, Solario and Spinelli. There is also a charming little picture by a painter, curiously named "The Master of the San Miniato Altar Piece," and a Madonna, probably by Jacopo de Selajo. Dr. Siren gives a "Holy Family and St. Catherine" to the great Palma Vecchio. This picture comes from the Charles Butler collection, sold in 1911 and still earlier from the "Monro of Novar" sale of 1878. Of course there are other great names, such as those of Francia, Bonifazio, Giordano, Tiepolo, and of course Caneletto, and even a "Susanna" ascribed to Titan among the Italian works. But as said above, the Italian pictures, on the whole, afford more of a delightful field for browsing and speculating than anything else.

The Early Spanish Pictures.

Of the old Spanish pictures, Mr. Roberts says as of those by the early French painters that "while they do not include any great masterpiece, there are many of excellent quality and a good provenance." He accepts the Velazquez portrait of Mariana of Austria as a replica of the famous one at

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Madrid. There are two examples of the hard but interesting Coello, Alonso and Claudio, a "King Charles III," by Goya, a most attractive "Little Shepherd," given to Murillo, and three interesting canvases, attributed to Zuccaro, two by Mazo and one by Pantoga de la Cruz.

The French Pictures.

Of the early French school there are two examples of Ledoux, a nice but not great Vigee Le Brun portrait of the Countess de Verdun, and a fine one of Mme. de Vestris, a little Amorini, given to Boucher, the usual Lancret school picture, a good Napoleon Bonaparte, given to, but unrecorded and probably by one of his pupils, two nice portraits, one with a child by Labille Guillard, no less than five portraits given to Largilliere, two portraits of the Viscountess de Narbonne Pelet and of the Duc d'Atin, a replica, and four portraits, two by Mlle. Ledoux, a large and effective "Lady with a Dog," given to Mignard, three portraits and a figure work "Lady in Bed," given to Rigaud, the one portrait that of the Duc d'Atin, a replica, four portraits, given to Carl van Loo, two, those of the "Emperor and Empress of Germany," manifestly inaccurately entitled, and which Mr. Roberts well suggests were probably copied from works by Martens van Mytens, by order of Marie Antoinette. Vestier Tocque and de Troy are also well represented.

A Great Rubens.

The "star" of the early Flemish and Dutch pictures is of course Rubens' "Adoration of the Magi," reproduced on the first page of the ART NEWS. It is a great gallery work, painted for the church of St. Martin, at Burges near Dunkirk, France, and its history is well told by the late Max Rooses. Mr. Roberts, in his introduction writes especially of the group by Ferdinand Bol, a portrait of excellent quality by Gerrit van Cuyp, and of characteristic examples of Judith Luyster, Nicolas Maes, of Gabriel Metsu "Visit to the Nursery," of two portraits by Mierevelt, and a capital one by his pupil, Paulus Moreelse, and also of a portrait of the Queen of Louis XII. by Francis Pourbus, the younger. As to the two examples attributed to Van Dyck a "St. Andrew" and a "Lady of the Coningsly Family," Mr. Roberts is very conservative, and says the history of the latter cannot be traced back further than 30 years.

Early English Works the Best.

Having briefly noticed the more important canvases of the early Italian, Spanish, French, Flemish and Dutch schools, this review of this remarkable dealers collection, must close with its most important feature, namely, the 118 early English pictures. Mr. Roberts states that the collection is especially remarkable for its early English portraits by the predecessors of Sir Joshua Reynolds, his contemporaries, and those who carried on the traditions of the great founder of the early English school, and he expresses his "conviction that many of these will find permanent homes in American public galleries or private collections."

The English pictures begin with two portraits by William Dobson and two by the same painter, after Van Dyck, the former excellent works, and are followed by no less than five portraits and a figure work, given to Sir Peter Lely, the best that of "Frances Lady Digby" and three portraits given to Kneller, all with good provenance. Then come two portraits by Jacob Huysmans, whose works are often mistaken for those of Lely, while Joseph Highmore is represented by his portrait of "Mrs Pritchard," the actress, and Hogarth by one of the many portraits of "Peg Woffington," attributed to him, and which comes from an anonymous sale in 1903.

By the great Reynolds, whose works or those attributed to him, the late Mr. Blakeslee handled more than any other American dealer, there are no less than 13 attributed canvases. The most important and unquestionably valid work is the sensational full length "Lady Blake as Juno," well-known through its reproduction by John Dickson in Mezzotint. There is of course, a portrait of "Miss Kitty Fisher" and one of the Countess of Ancrum and others entitled portraits of "Dr. John Armstrong," "Miss Offie Palmer," Mrs. Muster as Hebe, the "Countess of Strafford," and of course one of the numerous attributed self-portraits.

To the graceful brush of Romney there are given six works. Mr. Roberts thinks

the most attractive of these are the portraits of "Mrs. Drake" and "Mrs. Uppelby," which he declared were painted in the artist's best period and his best style. There are only three portraits given to Raeburn, but those of Lord Craig and Mrs. Stuart Richardson are unusually good examples, and that of Mrs. Cathcart is a stunning canvas. Of course Sir Thomas Lawrence would be well represented in a Blakeslee collection, for the dealer was especially fond of this brilliant painter's work, and there are no less than 12 given to him, the best known, the full length of the actor "Kemble as Rollo," a "noble portrait" as it has been well called. There is a portrait of Lady Harriet Burnham, given to Beechey, but "more like Reynolds," as Mr. Roberts well remarks.

Of the other English works, two Constables are not particularly impressive, nor are either of the portraits given to Richard Cosway, nor the two works given to Copley. There are no less than nine works by Sir Francis Cope, and seven by Opie, with two by Allen Ramsey, two by Sir Martin Shee, four by Benjamin West, two by Morland, and one each by Francis Wheatley and Richard Wilson. Harlow, the pupil of Lawrence, has four examples and there are two fairly good canvases given to Hoppner.

Of later men the group portrait by Sir John Watson Gordon of the "Mackenzie Children" must be especially noted, and of the modern, Alma Tadema's "Sculpture Gallery," Orchardson's "Young Duke," and Burne Jones' "Psyche's Wedding," will attract special attention and probably spirited bidding.

The dispersal of this large number of interesting pictures will not only close the art season but will be its most interesting event, and the question as to Mr. Blakeslee's judgment and knowledge, with the attendance that is expected of dealers and collectors, will be decided by the bidding, for the audience that will gather at this art auction will have more knowledge than is usually the case with American art auction audiences.

James B. Townsend.

AMERICAN "MODERNISM."

(By the Second Viewer)

Charity is the virtue required of the reviewer who would deal at all favorably with the group of consciously "advanced" Americans now showing oils, drawings and sculptures at the Montross Galleries, 550 Fifth Ave., until Apr. 24. Compassion for the spirits who now contort themselves in their art, in imitation of European innovators, is easily gained by the known abilities of Maurice B. Prendergast and Arthur B. Davies, especially by the talent of Prendergast, which is logically developing here along lines long since established. The skill of Davies is scarcely more exciting, when employed as at present, in monumental suggestion of Picabia than in the charming little reminiscent Venetian things of some years ago. The large "Decoration, Dances" recalls Picabia's "Dance at the Spring" forcibly, but as the recollection has to do particularly with a surface of geometrized forms more or less complex, one should not quarrel with this clever painter. For the imitation is only superficial. The pleasure and merit that the world finds in lucidity of expression, are sadly discountenanced by Davies and certain of his associates in their paintings, but the little sculptures in various substances by Davies bring back a clarified atmosphere, and breathe a sort of revived impersonal primitivism. These little woods and bronzes neither present nor affect to present any problems in mathematics, and are useful as well as beautiful objects. They would make admirable paper-weights.

Maurice Prendergast's large "Decoration—Promenade" is a fine thing in color, almost making one hope for the day when Maurice shall become conscious of the existence of Nature's most beautiful creation—the human face, and capable of utilizing it effectively—this persistent neglect in this matter is most tantalizing. His "Picnic" decoration is delightful in many ways, but of course it cannot be properly enjoyed in its present setting. It wants space and plenty of it.

Works Need "Coloristic Variety."

The want of coloristic variety proves a disadvantage to the "cubistic" painting of Henry Fitch Taylor, whose madonna and child entitled "Peace on Earth, 1914" is a

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work of considerable power as a design.

The ingenious introduction of the shadow of the cross is a dramatic device of considerable value to the composition. The want of tone color significance mars Mr. Taylor's clever "study in counterpoint" called "Moonbeams," nothing but false tone preventing its very great success as an expressive arrangement in diagonals.

Allen Tucker, Putnam Brinley, Glackens and Nankivel do not depart from conventionality so far as to have yet lost their way. Brinley in his oils hangs his revolutionism on smoke done into ribbons with the color of once modish impressionism, and in his watercolors strikes a clever and dexterous mode of combining spaghetti-like forms. Allen Tucker's full-length portrait of Miss Olga Mandell would prove effective at the Academy by virtue of a repose truly remarkable. His other things are a strange mixture of realism and something else, his skies, like those of Elmer MacRae, seeming to express an obsession like Hamlet's penchant of "seeing things," in the clouds.

Morton Schamberg and Charles Scheeler, Jr., are more or less addicted to the mode made famous by Pablo Picasso, while Walt Kuhn gives us an American variant of Matisse, in which the maudlin depression of mustard-pot moods is happily absent. Kuhn's large "Decoration—Man and Seabeach," is very interesting to say the least, with all its taint of caricature. There are things to be felt in some of Applegate's terra-cottas, in Freuh's little drawings from nature (better than ordinary sketch-book bits); in Prendergast's very individual watercolors; in the "scarlet-moment" of Nankivel's night at the "Cabaret," and in some of Kuhn's nude drawings. The pastels which Howard Coluzzi dedicates to the memory of Shelley mean something to those who know the poet's life and work, even though they may not say anything to painters who eternally seek evidence of academic craftsmanship.

As a whole the exhibition of American so-called "modernists" disappoints, not so much because the workers choose to express form in modes obviously at odds with reality, but because of a dearth of that very necessary qualification of great painting—color. The dominant color impression is as raw, as crude and as superficial as that of the ordinary academy with the usual rare exceptions. As for the quality of thought expressed in some of the individual exhibits, no loss of temper over surface forms should blind the observer to the presence of it. For, obscure as it is, it is, however, there.

James Britton.

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Up till Wednesday last, the sales of the current Spring Academy exhibition, in addition to those published last week in the ART NEWS were No. 282 "Still Life," by Hildegarde Nichols, \$50.00, No. 395 "Rain Cloud," by Julia M. Blumenschein, \$1,000, No. 405 "Portrait of Mrs. Vonnoh," by Robert Vonnoh, \$500.

\$600 NOT \$66.

By an unfortunate typographical error in last week's issue, it was stated that the picture by Granville Smith, "The Cedars" in the current Spring Academy exhibition had been sold for \$66. The amount should have been published as \$600, which is necessarily more the figure that a good example of this able painter's brush, such as "The Cedars," should bring.

Mr. William H. Goodyear, Curator of Fine Arts in the Brooklyn Museum, has been notified of his election as Honorary and Corresponding Member of the Royal Institute of Architects of Ireland.

LONDON LETTER.

London, April 7, 1915.

Although the painter of landscape and "genre" is having an exceedingly unprofitable time at present, it is rumored that commissions are pleasingly brisk with the portrait-painters, and that especially in London these members of the profession are having far more work to execute than is their portion in times of peace. This applies especially to the artists who are still engaged in fighting their way to the topmost rung of the ladder, not to the fashionable painters whose vogue always causes commissions to flow with regularity, despite the high prices placed upon their work. The majority of the sitters are of course officers about to leave for the front, many a wife and mother of moderate means making special effort to secure a portrait of the departing soldier before he actually enters the danger zone. In the case of a relative who has fallen in the war, the family often contents itself with an oil after a photograph, many an artist who, in ordinary times would not care to carry out a portrait on these lines, being just now perfectly willing to put aside his artistic scruples. The miniature-painters are equally busy, in the execution of mementoes of lovely women, to be carried into battle on the person of the favored one. All this work, though it has its distinctly pathetic side, provides quite a rich field for the competent artist. One notices among the portraits of naval and military officers, exhibited at the various picture shows that an agreeable modification of style has taken place, less insistence being made on the gorgeous accessories of uniform and on the trappings of swords, decorations and epaulets, which formerly took so prominent a place on these occasions. In a word, there is less "swank" in the military portrait than was hitherto the case.

It is estimated that Christie's will need at least a fortnight to catalog the gifts which have been sent to the sale rooms in aid of the Red Cross Sale, as considerably over two thousand contributions have been received. It is a curiously satiric touch which makes one of the finest donations an old German silver-gilt standing cup and cover. Mr. T. R. Ker is the donor of this beautiful piece of craftsmanship, whose author would surely have refused to lavish such exquisite work on its construction, could he have foreseen to what purpose the proceeds of its sale would ultimately be put. The famous Hawkins Sale at Christie's in 1904, is recalled by a number of pieces of Japanese lacquer, presented by Mrs. C. H. T. Hawkins and another interesting gift is that of a pair of Chinese figures of Le-Tee-Kwae in the guise of a beggar, of the Kien Lung period, given by Mr. Asher Wertheimer.

"Show of Nature and Art."

The Governors of the Whitechapel Art Gallery are to be congratulated on the spirit which has actuated them to pursue "business as usual" and to open their Spring Exhibition with a "Show of Nature and Art." In addition to a number of nature studies by well-known artists there are several surprisingly talented drawings by the children of one of London's poorest and, one would have imagined, most hopeless district.

This month witnesses the opening to the public of a part of the Tower of London, not hitherto shown. This portion of the building, known under the name of "The Bloody Tower," dates from the reign of Edward III, and saw under Richard III, the murder of the young sons of Edward IV. Although much restored, the greater part of the XIII Century architecture remains.

Tribute to Robert Ross.

Mr. Robert Ross, the well-known London Critic and Art "expert" is the recipient of a remarkable address, signed by a number of the most eminent personages in the world of science, art, politics and letters, and eloquent of the regard in which Mr. Ross is held both as a private friend and as a public man. The address lays equal stress upon the distinguished services paid by Mr. Ross to Art and to the splendid self-sacrifice which he has displayed in the cause of friendship, while at the same time it pays a handsome tribute to the unflinching kindness which he has shown in the encouragement of rising talent in the ranks of English artists and writers.

The sum of £700 has already been raised among the signatories to the memorial and this sum, with the exception of £50, to be set aside for the purchase of a personal gift to Mr. Ross, is by his express wish to be devoted to the foundation of an Art Scholarship, to be known as the "Robert Ross Scholarship."

Among the names of the signatories to the memorial are to be found those of Prime Minister, Mr. Asquith, Lord Henry Bentinck, Earl Beauchamp, L. G. S.

**CALENDAR OF SPECIAL NEW
YORK EXHIBITIONS.**

Ackermann Galleries, 10 E. 46 St.—Portraits by Franklin B. Voss, through April 24.
American Fine Arts Society, 215 W. 57 St.—90th National Academy Exhibition, to Apr. 25.
Arlington Galleries, 274 Mad'n Ave.—Oils and Etchings by W. A. Sherwood from Apr. 17.
Art Alliance of America, 45 E. 42 St.—Exhibition of magazine cover designs.
Bourgeois Galleries, 668 Fifth Ave.—Works by Hendrik Lund, through Apr. 24.
Brooklyn Museum—"Invitation" exhibition modern American oils to May 3.
City Club, 55 W. 44 St.—Works by Miss Content Johnson.
Daniel Gallery, 2 West 47 St.—Works by Samuel Halpert, to Apr. 20. Flower Paintings by W. E. Schumacher, Apr. 21-May 4.
Durand-Ruel Galleries, 12 W. 57 St.—Watercolors and Dry Points by Mary Cassatt, to Apr. 20 inclusive.
Durant Kilns, 16 W. 56 St.—Yellow Decoration and other Pieces of Faience, Apr. 21-May 21.
Ehrich Galleries, 707 Fifth Ave.—Old Masters of Landscape.
Folsom Galleries, 396 Fifth Ave.—Works by American Art Humorists through May 1.
Gimpel & Wildenstein Galleries, 636 Fifth Ave. Works by W. T. Dannat for the Benefit of the Fraternité des Artistes, to May 1 inclusive.
Goupil & Co., 58 W. 45 St.—Lithographs from the Senefelder Club, London.
Groslier Club, 29 E. 32 St.—Early American Woodcuts.
Kennedy & Co., 613 Fifth Ave.—Rare old Engravings and Etchings, to Apr. 24 inclusive.
Knoedler Galleries, 556 Fifth Ave.—Suffrage Loan Exhibition of Old Masters and Works by Degas and Cassatt, to Apr. 24 inclusive.
Little Gallery, 15 E. 40.—Exhibition of Persian Ceramics, Byzantine Icons and French XVIII Century Prints, to April 30.
Macbeth Galleries, 450 Fifth Ave.—Twelve American Landscape Painters, through Apr. 19. Group of Oils by American Artists, Apr. 20-May 8.
MacDowell Club, 108 West 55 St.—Annual Exhibition of Watercolors, Pastels and Drawings, Apr. 22-May 9.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
Morgan and Altman collections on public view.
Montross Gallery, 550 Fifth Ave.—Oils, Modern Art by American Artists, through Apr. 24.
Municipal Art Gallery, Irving Place at 16 St.—Original illustrations from "Puck," to May 3.
National Arts Club, 119 E. 19 St.—Special Exhibition of Sculpture, to May 1 inclusive.
Ralston Galleries, 567 Fifth Ave.—Sporting Portraits by Richard Newton, Jr. Works by T. Austen Browne, Apr. 19-May 4.
Reinhardt Galleries, 565 Fifth Ave.—Sculptures by Mario Korbel and Oil by Walter Dean Goldbeck, to Apr. 20 inclusive.
Salmaund Club, 14 W. 12 St.—Thumb-box Pictures.
Max Williams, 28 E. 46 St.—Exhibition of Rare Prints.
Worch of Paris, 467 Fifth Ave.—Cornwall Luminos, through April 24.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—Blakeslee Gallery collection, on exhibition at galleries, to sale in the Plaza Hotel Ball Room, evenings, Apr. 21, 22 & 23. Duveen Old Masters Salvage Sale, Apr. 29.
Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Scarce and standard books from the library of Miss Mary Waddington, and other consignors, and the law library of the late Justice Bischoff, Monday afternoon and evening, and Tuesday afternoon, Apr. 19-20.—A remarkable collection of literary rarities and rare and fine books from the libraries of William Tyson Gooch and H. Alfred Fowler, Monday afternoon and evening and Tuesday afternoon, Apr. 26-27.—Part V. of the Joline Library of American Autographs including a complete set of the signers of the Declaration of Independence, Wed. aft. and eves. and Thursday aft., Apr. 28 and 29.
Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Old and Modern Prints, Engraved Portraits, Paintings and Drawings, including a consignment from the Estate of Col. H. M. Cronin of Brooklyn, now on exhibition to sale Friday eve., Apr. 23.

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Estate of the late**LAURA V. RHINELANDER**

A series of sales by Auction of Personal Property, for above Estate, are hereby announced by order of Charles E. Rhinelander and Herman L. R. Edgar, Executors, on Wednesday, April 21st and following days. The furniture, art objects and other valuable appointments at the residence, 31 East 72nd Street. On view April 19th and 20th 10 A. M. until 6 P. M.

On Wednesday, April 28th, and following days, the diamonds and other jewels, Tiffany Silver, Bronzes, Porcelains, Paintings, Old Laces, Old Wines, Japanese Lacquers, Fabrics, Silks, etc., etc., at Clarke's Art Rooms, 5 West 44th Street. On view April 26th and 27th.

The sales will be conducted by Mr. Augustus W. Clarke.

Clarke's Art Rooms, 5 W. 44 St.—Laura V. Rhinelander Furniture, Art Objects, etc., on view at residence, 31 E. 72d St., Apr. 19 and 20, to sale Apr. 21 and following days.—Jewelry and other objects on view at rooms Apr. 26 and 27, to sale Apr. 28.

Silo's, 1 W. 45 St.—Craven Antiques, Apr. 19-24.

Scott & O'Shaughnessy—The Collector's Club, 42nd St. Bldg., 42 St. and Mad. Ave.—Books Relating to America, Apr. 23, morning, afternoon and evening.

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